

*Character *
* Sketches
of
Romance Fiction
and the
Drama*

Vol. 5

*A Revised American Edition
of the Reader's Handbook*

Rev. Ebenezer Cobham Brewer


CHARACTER *
* SKETCHES
OF
ROMANCE FICTION
AND THE
DRAMA.

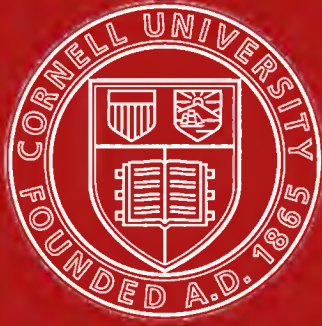
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The Death of Minnehaha

W. L. Dodge, Artist

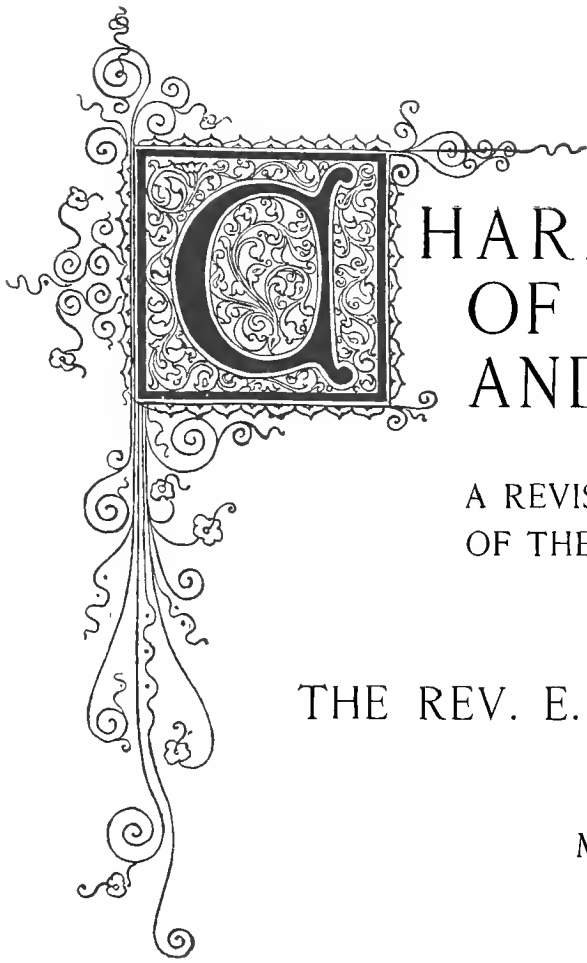
AND he rushed into the wigwam,
Saw the old Nokomis slowly
Rocking to and fro and moan-
ing.

Saw his lovely Minnehaha
Lying dead and cold before him.

Then he sat down still and speechless,
On the bed of Minnehaha.

At the feet of Laughing Water,
At those willing feet, that never
More would lightly run to meet him,
Never more would lightly follow.
With both hands his face he covered,
Seven long days and nights he sat there,
As if in a swoon he sat there,
Speechless, motionless, unconscious
Of the daylight or the darkness.

H. W. Longfellow's "Hiawatha."



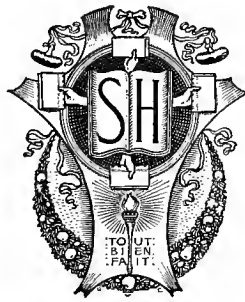
CHARACTER SKETCHES OF ROMANCE, FICTION AND THE DRAMA ::::

A REVISED AMERICAN EDITION
OF THE READER'S HANDBOOK

BY
THE REV. E. COBHAM BREWER, LL.D.

EDITED BY
MARION HARLAND

VOLUME V



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LIST OF ILLUSTRATIONS.

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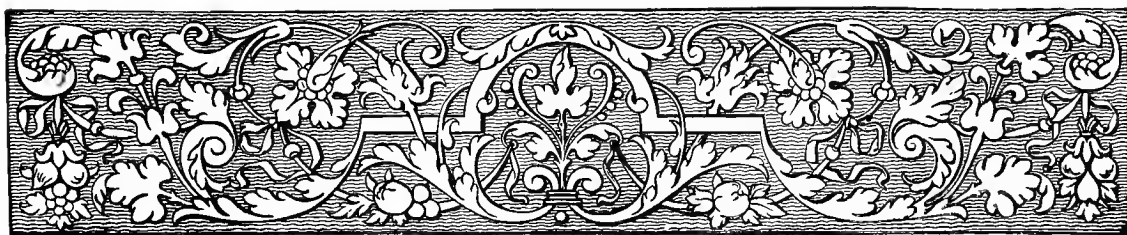
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CHARACTER SKETCHES OF ROMANCE, FICTION, AND THE DRAMA.

MARK TAPLEY, a serving companion of Martin Chuzzlewit, who goes out with him to Eden, in North America. Mark Tapley thinks there is no credit in being jolly in easy circumstances; but when in Eden he found every discomfort, lost all his money, was swindled by every one, and was almost killed by fevers, then indeed he felt it would be a real credit "to be jolly under the circumstances."—C. Dickens, *Martin Chuzzlewit* (1843).

Markham, a gentleman in the train of the earl of Sussex.—Sir W. Scott, *Kenilworth* (time, Elizabeth).

Markham (Mrs.), pseudonym of Mrs. Elizabeth Perrose (born Elizabeth Cartwright), authoress of *History of England*, etc.

Markleham (Mrs.), the mother of Annie. Devoted to pleasure, she always maintained that she indulged in it for "Annie's sake." Mrs. Markleham is generally referred to as "the old soldier."—C. Dickens, *David Copperfield* (1849).

Marksman, one of Fortunio's seven attendants. He saw so clearly and to such a distance, that he generally bandaged his eyes in order to temper the great keenness of his sight.—Comtesse D'Aunoy, *Fairy Tales* ("Fortunio," 1682).

Marlborough (*The duke of*), John Churchill. He was called by Marshal Turenne *Le Bel Anglais* (1650–1722).

Marlow (*Sir Charles*), the kind-hearted old friend of Squire Hardcastle.

Young Marlow, son of Sir Charles. "Among women of reputation and virtue he is the modestest man alive; but his acquaintances give him a very different character among women of another stamp" (act i. 1). Having mistaken Hardcastle's house for an inn, and Miss Hardcastle for the barmaid, he is quite at his ease, and makes love freely. When fairly caught, he discovers that the supposed "inn" is a private house, and the supposed barmaid is the squire's daughter; but the ice of his shyness being broken, he has no longer any difficulty in loving

according to his station.—Goldsmith, *She Stoops to Conquer* (1773).

When Goldsmith was between 16 and 17 he set out for Edgworthstown, and finding night coming on, asked a man which was the "best house" in the town—meaning the best inn. The man pointed to the house of Sir Ralph Fetherstone (or *Mr. Fetherstone*), and Oliver, entering the parlor, found the master of the mansion sitting at a good fire. Oliver told him he desired to pass the night there, and ordered him to bring in supper. "Sir Ralph" knowing his customer, humored the joke, which Oliver did not discover till next day, when he called for his bill. (We are told in *Notes and Queries* that Ralph Fetherstone was only *Mr.*, but his grandson was *Sir Thomas*).

Marmaduke Wharne. Eccentric old Englishman long resident in America. Benevolent and beneficent, but gruff in manner and speech.—A. D. T. Whitney, *Leslie Goldthwaite's Summer* (1866).

Marmaduke (Sir). A man who has lost all earth can give—wealth, love, fame and friends, but thus comforts himself:

"I account it worth
All pangs of fair hopes crossed,—
All loves and honors lost,—
To gain the heavens, at cost
Of losing earth."

Theodore Tilton, *Sir Marmaduke's Musings* (1867).

Marmion. Lord Marmion was betrothed to Constance de Beverley, but he jilted her for Lady Clare, an heiress, who was in love with Ralph de Wilton. The Lady Clare rejected Lord Marmion's suit, and took refuge from him in the convent of St. Hilda, in Whitby. Constance took the veil in the convent of St. Cuthbert, in Holy Isle, but after a time left the

convent clandestinely, was captured, taken back, and buried alive in the walls of a deep cell. In the mean time, Lord Marmion, being sent by Henry VIII. on an embassy to James IV. of Scotland, stopped at the hall of Sir Hugh de Heron, who sent a palmer as his guide. On his return, Lord Marmion commanded the abbess of St. Hilda to release the Lady Clare, and place her under the charge of her kinsman, Fitzclare of Tantallon Hall. Here she met the palmer, who was Ralph de Wilton, and as Lord Marmion was slain in the battle of Flodden Field, she was free to marry the man she loved.—Sir W. Scott, *Marmion* (1808).

Marmion (Lord), a descendant of Robert de Marmion, who obtained from William the Conqueror, the manor of Scrivelby, in Lincolnshire. This Robert de Marmion was the first royal champion of England, and the office remained in the family till the reign of Edward I., when in default of male issue it passed to John Dymoke, son-in-law of Philip Marmion, in whose family it remains still.

Marnally (Bernard). Good-looking Irish tutor at "Happy-go-Lucky," a country house. He is accused of murdering the infant children of a young widow with whom he is in love, but is acquitted and goes back to Ireland. Some years later, he revisits America, meets his old love and marries her.—Miriam Coles Harris, *Happy-go-Lucky* (1881).

Marner (Silas). Miser and misogynist in humble life, who finds a baby-girl in his cottage one night, and in bringing her up, learns to have patience with life and charity with his kind.—George Eliot, *Silas Marner*.

Lawrence Macarthy and his Sister Ellen

Scanlan, Artist

Brown, Engraver



*"LAWRENCE MACARTHY, at two and twenty, looked at least four years older. His person had become a model of strength and beauty, so firm-set and active, yet withal so muscular, that few would have cared to try their powers with him in a wrestle for life or death. His deep-set eyes might have been thought black, but they were gray, shaded by thick and long lashes of such exceeding beauty that they gave a softness, and at times, a sweetness to their expression, such as might have become a woman better than a man; his eyebrows were straight to severity, his brow was bold, broad and massive. * * * Ellen still continued to weep and he to look at her, until it might be the sun shone too fiercely in his eyes; certainly tears gathered there, and (for he scorned them too much to wipe them away) hung upon the long lashes."*

Mrs. S. C. Hall's "The Whiteboy."



LAWRENCE MACARTHY AND HIS SISTER ELLEN.

Ma'ro, Virgil, whose full name was Publius Virgilius Maro (B.C. 70–19).

Oh, were it mine with the sacred Maro's art
To wake to sympathy the feeling heart,
Like him the smooth and mournful verse to
dress

In all the pomp of exquisite distress . . .
Then might I . . .

Falconer, *The Shipwreck*, iii. 5 (1756).

Mar'onites (3 *syl.*), a religious semi-Catholic sect of Syria, constantly at war with their near neighbors, the Druses, a semi-Mohammedan sect. Both are now tributaries of the sultan, but enjoy their own laws. The Maronites number about 400,000, and the Druses about half that number. The Maronites owe their name to J. Maron, their founder; the Druses to Durzi, who led them out of Egypt into Syria. The patriarch of the Maronites resides at Kanobin; the hakem of the Druses at Deir-el-kamar. The Maronites, or "Catholics of Lebanon," differ from the Roman Catholics in several points, and have a pope or patriarch of their own. In 1860 the Druses made on them a horrible onslaught, which called forth the intervention of Europe.

Marotte (2 *syl.*), a footman of Gorgibus; a plain bourgeois, who hates affectation. When the fine ladies of the house try to convert him into a fashionable flunky, and teach him a little grandiloquence, he bluntly tells them he does not understand Latin.

Marotte. Voilà un laquais qui demande si vous êtes au logis, et dit que son maître, vous venir voir.

Madelon. Apprenez, sottie, à vous énoncer moins vulgairement. Dites: Voilà un nécessaire que demande si vous êtes en commodité d'être visibles.

Marotte. Je n'entends point le Latin.—Molière, *Les Précieuses Ridicules*, vii. (1659).

Marphi'sa, sister of Roge'ro, and a fe-

male knight of amazing prowess. She was brought up by a magician, but being stolen at the age of seven, was sold to the king of Persia. When she was 18, her royal master assailed her honor; but she slew him, and usurped the crown. Marphisa went to Gaul to join the army of Agramant, but subsequently entered the camp of Charlemagne, and was baptized.—Ariosto, *Orlando Furioso* (1516).

Marphu'rius, a doctor of the Pyrrhonian school. Sganarelle consults him about his marriage; but the philosopher replies, "Perhaps; it is possible; it may be so; everything is doubtful;" till at last Sganarelle beats him, and Marphurius says he shall bring an action against him for battery. "Perhaps," replies Sganarelle; "it is possible; it may be so," etc., using the very words of the philosopher (sc. ix.).—Molière, *Le Mariage Forcé* (1664).

Marplot, "the busy body." A blundering, good-natured, meddlesome young man, very inquisitive, too officious by half, and always bungling whatever he interferes in. Marplot is introduced by Mrs. Centlivre in two comedies, *The Busy Body* and *Marplot in Lisbon*.

That unlucky dog Marplot . . . is ever doing mischief, and yet (to give him his due) he never designs it. This is some blundering adventure, wherein he thought to show his friendship, as he calls it.—Mrs. Centlivre, *The Busy Body*, iii. 5 (1709).

*** This was Henry Woodward's great part (1717–1777). His unappeasable curiosity, his slow comprehension, his annihilation under the sense of his dilemmas, were so diverting, that even Garrick confessed him the decided "Marplot" of the stage.—Boaden, *Life of Siddons*.

N. B.—William Cavendish, duke of New-

castle, brought out a free translation of Molière's *L'Etourdi*, which he entitled *Marplot*.

Marquis de Basqueville, being one night at the opera, was told by a messenger that his mansion was on fire. "Eh bien," he said to the messenger, "adressez-vous à Mme. la marquise qui est en face dans cette loge; car c'est affaire de ménage."—Chapus, *Dieppe et ses Environs* (1853).

Marrall (Jack), a mean-spirited, revengeful time-server. He is the clerk and tool of Sir Giles Overreach. When Marrall thinks Wellborn penniless, he treats him like a dog; but as soon as he fancies he is about to marry the wealthy dowager, Lady Allworth, he is most servile, and offers to lend him money. Marrall now plays the traitor to his master, Sir Giles, and reveals to Wellborn the scurvy tricks by which he has been cheated of his estates. When, however, he asks Wellborn to take him into his service, Wellborn replies, "He who is false to one master will betray another;" and will have nothing to say to him.—Massinger, *A New Way to Pay Old Debts* (1628).

Married Men of Genius. The number of men of genius unhappy in their wives is very large. The following are notorious examples:—Socratès and Xantippé; Saadi, the Persian poet; Dantê and Gemma Donati; Milton, with Mary Powell; Marlborough and Sarah Jennings; Gustavus Adolphus and his flighty queen; Byron and Miss Milbanke; Dickens and Miss Hogarth; etc. Every reader will be able to add to the list.

Mars, divine Fortitude personified. Bacchus is the tutelary demon of the Mahom-

edans, and Mars the guardian potentate of the Christians.—Camoens, *The Lusiad* (1569).

That Young Mars of Men, Edward the Black prince, who with 8,000 men defeated, at Poitiers, the French king, John, whose army amounted to 60,000—some say even more (A. D. 1356).


The Mars of Men, Henry Plantagenet, earl of Derby, third son of Henry, earl of Lancaster, and near kinsman of Edward III. (See DERBY.)

Marse' Chan. Brave Virginian soldier whose lady-love enacts "My Lady Dismay" until news is brought her that he has fallen in battle. Then she grieves for him as a widow for her husband, and when she dies, she is buried by him.—Thomas Nelson Page, *In Ole Virginia* (1887).

Mars of Portugal (The), Alfonso de Albuquerque, viceroy of India (1452–1515).

Mars Wounded. A very remarkable parallel to the encounter of Diomed and Mars in the *Iliad*, v., occurs in Ossian. Homer says that Diomed hurled his spear against Mars, which, piercing the belt, wounded the war-god in the bowels; "Loud bellowed Mars, nine thousand men, ten thousand, scarce so loud, joining fierce battle." Then Mars ascending, wrapped in clouds, was borne upwards to Olympus.

Ossian, in *Carrick-Thura*, says that Loda, the god of his foes, came like a "blast from the mountain. He came in his terror and shook his dusky spear. His eyes were flames, and his voice like distant thunder. 'Son of night,' said Fingal, 'retire. Do I fear thy gloomy form, spirit of dismal Loda? Weak is thy shield of cloud, feeble thy meteor sword.'" Then cleft he the gloomy shadow with his sword. It



Macheath with Lucy and Polly

Stuart Newton, Artist

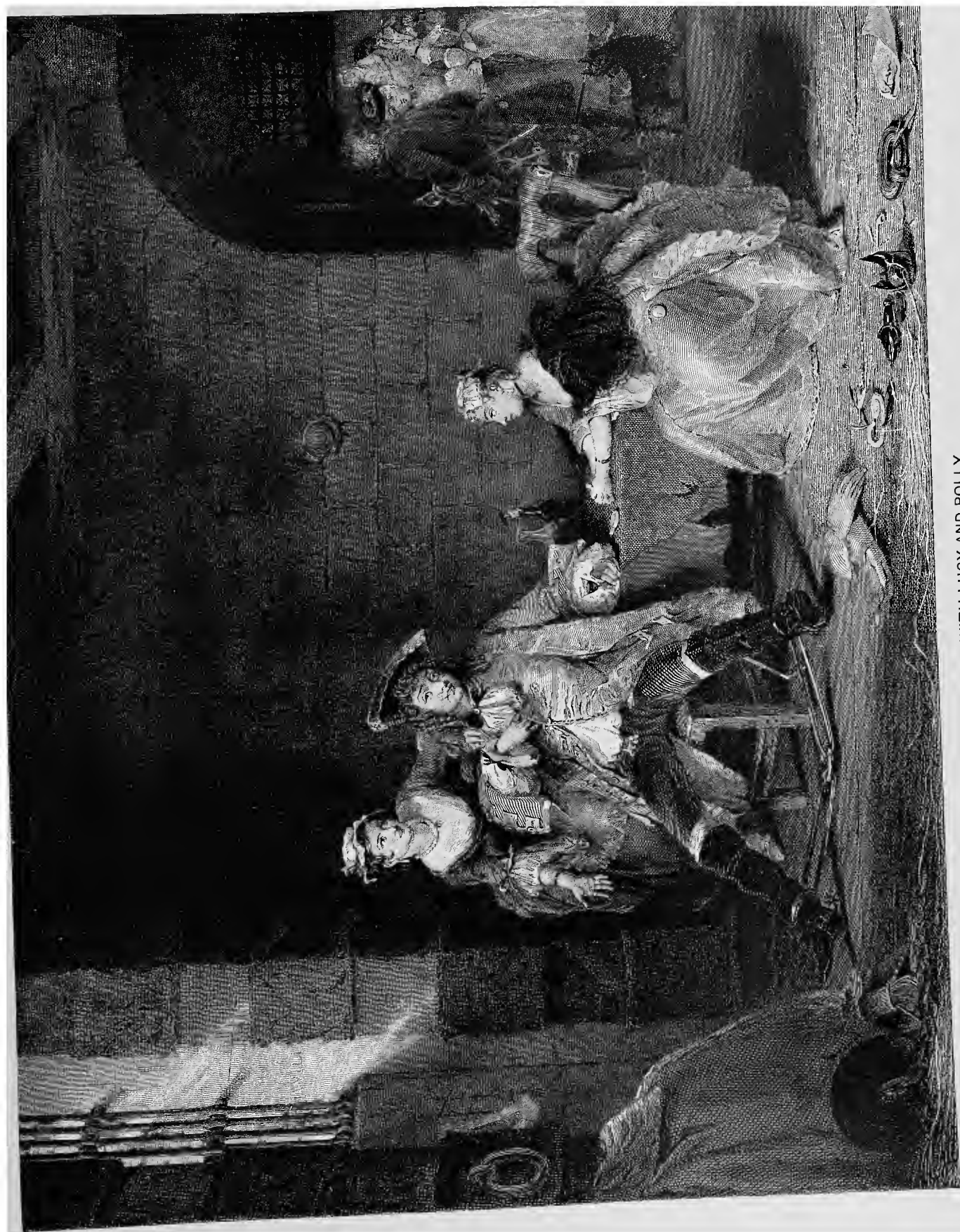


CAPTAIN MACHEATH, the highwayman, while confined in Newgate, is visited by Lucy Lockit and Polly Peachum. He is married to the latter and has promised marriage to the former. As he wishes to secure his escape through Lucy, the turnkey's daughter, he is compelled to disown Polly.

Macheath (sings).

*"How happy could I be with either,
Were t' other dear charmer away;
But while you thus tease me together
To neither a word will I say."*

Gay's "Beggar's Opera."



MACHEATH WITH LUCY AND POLLY.

fell like a column of smoke. It shrieked. Then rolling itself up, the wounded spirit rose on the wind, and the island shook to its foundation."

Marshal Forwards, Blücher; so called for his dash in battle, and the rapidity of his movements, in the campaign of 1813 (1742-1819).

Marshmont (*Allegra*). The idealistic daughter of a prime minister of England. She is full of dreams and visions of perfection in political and social life, and feels it to be quite in line with her theories when she becomes the second wife of Robert Broser, an ambitious and plausible man, a successful politician, but of an essentially vulgar nature. Just when Allegra's disillusionment is at its height she meets Raphael Dominick, an interesting and inscrutable character, and through him knows others who have a great influence upon her. At the zenith of Broser's public triumph she leaves him and seeks refuge with her own family.—Israel Zangwill, *The Mantle of Elijah* (1900).

Marsi, a part of the Sabellian race, noted for Magic, and said to have been descended from Circê.

Marsig'lio, a Saracen king, who plotted the attack upon Roland, "under the tree on which Judas hanged himself." With a force of 600,000 men, divided into three companies, Marsiglio attacked the paladin in Roncesvallès and overthrew him; but Charlemagne, coming up, routed the Saracen, and hanged him on the very tree under which he planned the attack.—Turpin, *Chronicle* (1122).

Marsilia, "who bears up great Cyn-

thia's train," is the marchioness of Northampton, to whom Spenser dedicated his *Daphnida*. This lady was Helena, daughter of Wolfgangus Swavenburgh, a Swede.

No less praiseworthy is Marsilia, Best known by bearing up great Cynthia's train. She is the pattern of true womanhead. . . . Worthy next after Cynthia [*queen Elizabeth*] to tread,

As she is next her in nobility.

Spenser, *Colin Clout's Come Home Again* (1595).

Mar'syas, the Phrygian flute-player. He challenged Apollo to a contest of skill, but being beaten by the god, was flayed alive for his presumption.

Mar'tafax and Ler'mites (3 *syl.*), two famous rats brought up before the White Cat for treason, but acquitted.—Comtesse D'Aunoy, *Fairy Tales* ("The White Cat," 1682).

Marta'no, a great coward, who stole the armor of Gryphon, and presented himself in it before king Norandi'no. Having received the honors due to the owner, Martano quitted Damascus with Origilla; but Aquilant unmasked the villain, and he was hanged (bks. viii., ix.).—Ariosto, *Orlando Furioso* (1516).

Marteau des Heretiques, Pierre d'Ailly; also called *L'Aigle de la France* (1350-1420).

Martel (*Charles*), Charles, natural son of Pépin d'Héristal.

M. Collin de Plancy says that this "palace mayor" of France was not called "Martel" because he *martelé* ("hammered") the Saracens under Abd-el-Rahman in 732, but because his patron saint was *Martellus* (or *St. Martin*).—*Bibliothèque des Légendes*.

Thomas Delf, in his translation of Chev-

reuil's *Principles of Harmony, etc., of Colors* (1847), signs himself "Charles Martel."

Martext (*Sir Oliver*), a vicar in Shakespeare's comedy of *As You Like It* (1600).

Martha:

"Yea, Lord! Yet man must earn
And woman bake the bread;
And some must watch and wake
Early for other's sake
Who pray instead."
Julia C. R. Dorr, *Afternoon Songs* (1885).

Martha, sister to "The Scornful Lady" (no name given).—Beaumont and Fletcher, *The Scornful Lady* (1616).

Martha, the servant-girl at Shaw's Castle.—Sir W. Scott, *St. Ronan's Well* (time, George III.).

Martha, the old housekeeper at Osbaldistone Hall.—Sir W. Scott, *Rob Roy* (time, George I.).

Martha, daughter of Ralph and Louise de Lascours, and sister of Diana de Lascours. When the crew of the *Urania* rebelled, Martha, with Ralph de Lascours (the captain), Louise de Lascours, and Barabas, were put adrift in a boat, and cast on an iceberg in "the Frozen Sea." The iceberg broke, Ralph and Louise were drowned, Barabas was picked up by a vessel, and Martha fell into the hands of an Indian tribe, who gave her the name of Orgari'ta ("withered corn"). She married Carlos, but as he married under a false name, the marriage was illegal, and when Carlos was given up to the hands of justice, Orgarita was placed under the charge of her grandmother, Mde. de Théringe, and [probably] espoused Horace de Brienne.—E. Stirling, *The Orphan of the Frozen Sea* (1856).

Martha, a friend of Margaret. She makes love to Mephistophelès, with great worldly shrewdness.—Goethe, *Faust* (1798).

Martha, alias ULRICA, mother of Bertha, who is betrothed to Hereward and marries him.—Sir W. Scott, *Count Robert of Paris* (time, Rufus).

Martha (*The Abbess*), abbess of Elcho Nunnery. She is a kinswoman of the Glover family.—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

Martha (*Dame*), housekeeper to major Bridgenorth.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Martha Hilton, serving-maid in the household of the widowed Governor Wentworth, until, on his sixtieth birthday, he surprised the guests assembled to do him honor by wedding her in their sight.—Henry Wadsworth Longfellow, *Lady Wentworth*.

Marthé, a young orphan, in love with Frédéric Auvray, a young artist who loves her in return, but leaves her, goes to Rome, and falls in love with another lady, Elena, sister of the Duke Strozzi. Marthé leaves the Swiss pastor, who is her guardian, and travels in midwinter to Rome, dressed as a boy, and under the name of Piccolino. She tells her tale to Elena, who abandons the fickle, false one, and Frédéric forbids the Swiss wanderer ever again to approach him. Marthé, in despair, throws herself into the Tiber, but is rescued. Frédéric repents, is reconciled, and marries the forlorn maiden.—Mons. Guiraud, *Piccolino* (an opera, 1875).

Marthon, an old cook at Arnheim Cas-



Madame Chrysanthème



*"THIS little Chrysanthème—all the world knows her silhouette !
Whoever has seen one of those paintings on porcelain or on silk
with which our shops are overcrowded in these days, knows by
heart this charming head-dress so carefully arranged ; the slender body,
always gently inclined forward as if ready for some new movement of
gracious salutation ; this girdle, tied behind in an enormous bow ; these large
falling sleeves ; this gown slightly drawn in below, with a short train turning
sideways and slender as the lizard's tail.*

*"But her face—not all the world has seen that ! Her face is something
quite apart !"*

Pierre Loti's "Madame Chrysanthème."



Goupiégravure

tle.—Sir W. Scott, *Anne of Geierstein* (time, Edward IV.).

Marthon, alias RIZPAH, a Bohemian woman, attendant on the Countess Hameline of Croye.—Sir W. Scott, *Quentin Durward* (time, Edward IV.).

Martian Laws (not *Mercian* as Wharton gives it in his *Law Dictionary*) are the laws collected by Martia, the wife of Guthelin, great grand-son of Mulmutius, who established in Britain the "Mulmutian Laws" (*q.v.*). Alfred translated both these codes into Saxon-English, and called the Martian code *Pa Marchille Lage*. These laws have no connection with the kingdom of Mercia.—Geoffrey, *British History*, iii. 13 (1142).

Guynteline, . . . whose queen, . . . to show her upright mind,
To wise Mulmutius' laws her Martian first did frame.

Drayton, *Polyolbion*, viii. (1612).

Martigny (*Marie le comtesse de*), wife of the earl of Ethington.—Sir W. Scott, *St. Ronan's Well* (time, George III.).

Martin, in Swift's *Tale of the Tub*, is Martin Luther; "John" is Calvin; and "Peter" the pope of Rome (1704).

In Dryden's *Hind and Panther*, "Martin" means the Lutheran party (1687).

Martin, the old verdurer near Sir Henry Lee's lodge.—Sir W. Scott, *Woodstock* (time, Commonwealth).

Martin, the old shepherd in the service of the lady of Avenel.—Sir W. Scott, *The Monastery* (time, Elizabeth).

Martin, the ape in the beast-epic of *Reynard the Fox* (1498).

Martin (Dame), partner of Darsie Lati-

mer at the fishers' dance.—Sir W. Scott, *Redgauntlet* (time, George III.).

Martin (Sarah), the prison reformer of Great Yarmouth. This young woman, though but a poor dressmaker, conceived a device for the reformation of prisoners in her native town, and continued for twenty-four years her earnest and useful labor of love, acting as schoolmistress, chaplain and industrial superintendent. In 1835, Captain Williams, inspector of prisons, brought her plans before the Government, under the conviction that the nation at large might be benefitted by their practical good sense (1791–1843).

Martin Weldeck, the miner. His story is read by Lovel to a picnic party at St. Ruth's ruins.—Sir W. Scott, *The Anti-quary* (time, George III.).

Martine (3 *syl.*), wife of Sganarelle. She has a furious quarrel with her husband, who beats her, and she screams. M. Robert, a neighbor, interferes, says to Sganarelle, "Quelle infamie! Peste soit le coquin, de battre ainsi sa femme." The woman snubs him for his impertinence, and says, "Je veux qu'il me batte, moi;" and Sganarelle beats him soundly for meddling with what does not concern him.—Molière, *Le Médecin Malgré Lui* (1666).

Martival (*Stephen de*), a steward of the field at the tournament.—Sir W. Scott, *Ivanhoe* (time, Richard I.).

Martivalle (*Martius Galeotti*), astrologer to Louis XI. of France.—Sir W. Scott, *Quentin Durward* (time, Edward IV.).

Martyr King (*The*), Henry VI., buried at Windsor beside Edward IV.

Here o'er the Martyr King [*Henry VI.*] the marble weeps,
 And fast beside him once-feared Edward [*IV.*] sleeps;
 The grave unites where e'en the grave finds rest,
 And mingled lie the oppressor and th' opprest.
 Pope.

Martyr King (The), Charles I. of England (1600, 1625–1649).

Louis XVI. of France is also called Louis "the Martyr" (1754, 1774–1793).

Martyrs to Science.

Claude Louis, Count Berthollet, who tested on himself the effects of carbonic acid on the human frame, and died under the experiment (1748–1822).

Giordano Bruno, who was burnt alive for maintaining that matter is the mother of all things (1550–1600).

Galileo, who was imprisoned twice by the Inquisition for maintaining that the earth moved round the sun, and not the sun round the earth (1564–1642).

And scores of others.

Marvellous Boy (The), Thomas Chatterton (1752–1770).

I thought of Chatterton, the marvellous boy,
 The sleepless soul that perished in his pride.
 Wordsworth.

Marwood (Alice), daughter of an old woman who called herself Mrs. Brown. When a mere girl she was concerned in a burglary and was transported. Carker, manager in the firm of Dombey and Son, seduced her, and both she and her mother determined on revenge. Alice bore a striking resemblance to Edith (Mr. Dombey's second wife), and in fact they were cousins, for Mrs. Brown was "wife" of the brother-in-law of the Hon. Mrs. Skewton (Edith's mother).—C. Dickens, *Dombey and Son* (1846).

Marwood (Mistress), jilted by Fainall, and soured against the whole male sex. She says, "I have done hating those vipers—men, and am now come to despise them;" but she thinks of marrying to keep her husband "on the rack of fear and jealousy."—W. Congreve, *The Way of the World* (1700).

Mary, the pretty housemaid of the worshipful, the mayor of Ipswich (*Nupkins*). When Arabella Allen marries Mr. Winkle, Mary enters her service; but eventually marries Sam Weller, and lives at Dulwich, as Mr. Pickwick's housekeeper.—C. Dickens, *The Pickwick Papers* (1836).

Mary, niece of Valentine, and his sister Alice. In love with Mons. Thomas.—Beaumont and Fletcher, *Mons. Thomas* (1619).

Mary. The queen's Marys, four young ladies of quality, of the same age as Mary, afterwards "queen of Scots." They embarked with her in 1548, on board the French galleys, and were destined to be her playmates in childhood, and her companions when she grew up. Their names were Mary Beaton (or *Bethune*), Mary Livingston (or *Leuison*), Mary Fleming (or *Flemyng*), and Mary Seaton (*Seton* or *Seyton*).

*** Mary Carmichael has no place in authentic history, although an old ballad says:

Yestrien the queen had four Marys;
 This night she'll hae but three:
 There was Mary Beaton, and Mary Seaton,
 And Mary Carmichael, and me.

*** One of Whyte Melville's novels is called *The Queen's Marys*.

Mary Anne, a slang name for the guillotine; also called *L'abbaye de monte-à-re-*



The Maiden and Lover

Benczur Gyula, Artist



THE BELL, one of Schiller's earliest poems, describes the building of the belfry and the designing, casting, and hanging of the bell. As the work progresses, the Master sings to the workmen of the youth who goes out into life and hears the bells ring at every crisis in his career. The illustration shows him with his betrothed.

*"There, lovely in her beauty's youth,
A form of heavenly mold he meets;
Of modest air and simple truth,
The blushing maid be bashful greets,
O, tenderest passion! Sweetest hope!
The golden hours of earliest love.
O, that it could eternal last!
That youthful love were never past!"*

Schiller's "The Bell."



THE MAIDEN AND LOVER.

gret ("the mountain of mournful ascent"). (See **MARIANNE**.)

Mary Anne, a generic name for a secret republican society in France. See **MARIANNE**.—B. Disraeli, *Lothair*.

Mary Anne was the red-name for the republic years ago, and there always was a sort of myth that these secret societies had been founded by a woman.

The Mary-Anne associations, which are essentially republic, are scattered about all the provinces of France.—*Lothair*.

Mary Graham, an orphan adopted by old Martin Chuzzlewit. She eventually married Martin Chuzzlewit, the grandson, and hero of the tale.

Mary Scudder. Blue-eyed daughter of a "capable" New England housewife. From childhood she has loved her cousin. Her mother objects on the ground that James is "unregenerate," and brings Mary to accept Dr. Hopkins, her pastor. The doctor, upon discovering the truth, resigns his betrothed to the younger lover.—Harriet Beecher Stowe, *The Minister's Wooing* (1862).

Mary Stuart, an historical tragedy by J. Haynes (1840). The subject is the death of David Rizzio.

*** Schiller has taken Mary Stuart for the subject of a tragedy. P. Lebrun turned the German drama into a French play. Sir W. Scott, in *The Abbot*, has taken for his subject the flight of Mary to England.

Mary Tudor. Victor Hugo has a tragedy so called (1833), and Tennyson, in 1878, issued a play entitled *Queen Mary*, an epitome of the reign of the Tudor Mary.

Mary and Byron. The "Mary" of

Lord Byron was Miss Chaworth. Both were under the guardianship of Mr. White. Miss Chaworth married John Musters, and Lord Byron married Miss Milbanke; both equally unfortunate. Lord Byron, in *The Dream*, refers to his love-affair with Mary Chaworth.

Mary in Heaven (*To*) and *Highland Mary*, lyrics addressed by Robert Burns to Mary Campbell, between whom and the poet there existed a strong attachment previous to the latter's departure from Ayrshire to Nithsdale. *Mary Morison*, a youthful effusion, was written to the object of a prior passion. The lines in the latter

Those smiles and glances let me see,
That make the miser's treasure poor,

resembles those in *Highland Mary*—

Still o'er those scenes my mem'ry wakes,
And fondly broods with miser care.

Mary of Mode'na, the second wife of James II. of England, and mother of "The Pretender."

Mamma was to assume the character and stately way of the royal "Mary of Modena."—Percy Fitzgerald, *The Parvenu Family*, iii. 239.

Mary Queen of Scots was confined first at Carlisle; she was removed in 1568 to Bolton; in 1569 she was confined at Tutbury, Wingfield, Tutbury, Ashby-de-la-Zouche, and Coventry; in 1570 she was removed to Tutbury, Chatsworth, and Sheffield; in 1577 to Chatsworth; in 1578 to Sheffield; in 1584 to Wingfield; in 1585 to Tutbury, Chartley, Tixhall, and Chartley; in 1586 (September 25) to Fotheringay.

*** She is introduced by Sir W. Scott, in his novel entitled *The Abbot*.

Schiller has taken Mary Stuart for the subject of his best tragedy, and P. Lebrun

brought out in France a French version thereof (1729-1807).

Mary queen of Scots. The most elegant and poetical compliment ever paid to woman was paid to Mary queen of Scots, by Shakespeare, in *Midsummer Night's Dream*. Remember, the *mermaid* is "Queen Mary;" the *dolphin* means the "dauphin of France," whom Mary married; the *rude sea* means the "Scotch rebels;" and the *stars that shot from their spheres* means "the princes who sprang from their allegiance to Queen Elizabeth."

Thou remember'st
Since once I sat upon a promontory,
And heard a *mermaid*, on a *dolphin's* back,
Uttering such dulcet and harmonious breath,
That the *rude sea* grew civil at her song;
And certain *stars shot madly from their spheres*,
To hear the sea-maid's music.

Act ii. sc. 1 (1592).

These "stars" were the earl of Northumberland, the earl of Westmoreland, and the duke of Norfolk.

Mary, the Maid of the Inn, the delight and sunshine of the parish, about to be married to Richard, an idle, worthless fellow. One autumn night, two guests were drinking at the inn, and one remarked he should not much like to go to the abbey on such a night. "I'll wager that Mary will go," said the other, and the bet was accepted. Mary went, and, hearing footsteps, stepped into a place of concealment, when presently passed her two young men carrying a young woman they had just murdered. The hat of one blew off, and fell at Mary's feet. She picked it up, and flew to the inn, told her story, and then, producing the hat, found it was Richard's. Her senses gave way, and she became a confirmed maniac for life.—R. Southey, *Mary, the Maid of the Inn* (from Dr. Plot's *History of Staffordshire*, 1686).

Mary Pyncheon. (See PYNCHON.)

Mary Woodcock. (See WOODCOCK.)

Mar'zavan, foster-brother of the Princess Badou'ra.—*Arabian Nights* ("Camaralzaman and Badoura").

Masaniello, a corruption of [Tom]-maso Aniello, a Neapolitan fisherman, who headed an insurrection in 1647 against the duke of Arcos; and he resolved to kill the duke's son for having seduced Fenella, his sister, who was deaf and dumb. The insurrection succeeded, and Masaniello was elected by his rabble "chief magistrate of Portici;" but he became intoxicated with his greatness, so the mob shot him, and flung his dead body into a ditch. Next day, however, it was taken out and interred with much ceremony and pomp. When Fenella heard of her brother's death, she threw herself into the crater of Vesuvius.

*** Auber has an opera on the subject (1831), the libretto by Scribe. Caraffa had chosen the same subject for an opera previously.

Mascarille (3 syl.), the valet of La Grange. In order to reform two silly, romantic girls, La Grange and Du Croisy introduce to them their valets, as the "marquis of Mascarille" and the "viscount of Jodelet." The girls are taken with their "aristocratic visitors;" but when the game has gone far enough, the masters enter and unmask the trick. By this means the girls are taught a most useful lesson, and are saved from any serious ill consequences.—Molière, *Les Précieuses Ridicules* (1659).

*** Molière had already introduced the same name in two other of his comedies, *L'Etourdi* (1653) and *Le Dépit Amoureux* (1654).

Manfred and Astarte

K. Liska, Artist



THE spirit of *Astarte*, *Manfred's* lost love, appears to him. He addresses her.

"Astarte! my beloved! speak to me!

* * * * *

Speak to me! though it be in wrath;—but say

I reck not what—but let me hear thee once—

This once—once more!"

Astarte. *"Manfred!"*

Manfred. *"Say on! say on!*

I live but in the sound—it is thy voice!"

Astarte. *"Manfred! to-morrow ends thine earthly ills.*

Farewell!"

Byron's "Manfred."



MANFRED AND ASTARTE.

Masetto, a rustic engaged to Zerlina; but Don Giovanni intervenes before the wedding, and deludes the foolish girl into believing that he means to make her a great lady and his wife.—Mozart, *Don Giovanni* (libretto by L. da Ponte, 1787).

Mask'well, the "double dealer." He pretends to love Lady Touchwood, but it is only to make her a tool for breaking the attachment between Mellefont (2 *syl.*) and Cynthia. Maskwell pretends friendship for Mellefont merely to throw dust in his eyes respecting his designs to carry off Cynthia, to whom Mellefont is betrothed. Cunning and hypocrisy are Maskwell's substitutes for wisdom and honesty.—W. Congreve, *The Double Dealer* (1700).

Massasowat. The account given by Edward Winslow of the illness of Massasowat—the friendly Indian chief whose alliance with the pilgrim father ceased only with his life—is a curious contribution to colonial literature. The remedies and diet used by Winslow are so extraordinary as to give unintentional point to his remark—"We, with admiration, blessed God for giving his blessing to such rare and ignorant means."—Edward Winslow, *Good News from New England* (1624).

Mason (William). The medallion to this poet in Westminster Abbey was by Bacon.

Mason (Lady). She forges a will purporting to be by her husband, securing his estate to herself and her son. Nobody suspects the fraud for years. When inquiry arises, Lady Mason is engaged to a gallant old baronet who will not credit her guilt until, conscience-smitten, she throws herself at his feet and acknowledges all.

Lucius Mason. The priggish, good-looking youth for whom Lady Mason risks so much. When he learns the truth he is stern in his judgment of the unhappy woman.—Anthony Trollope, *Orley Farm*.

Master (The). Goethe is called *Der Meister* (1749–1832).

I beseech you, Mr. Tickler, not to be so sarcastic on "The Master."—*Noctes Ambrosiana*.

Master (The Old). Mythical personage, whose breakfast-table monologues are among the most charming that enliven the pages of Oliver Wendell Holmes's *Poet at the Breakfast Table*. "I think he suspects himself of a three-story intellect, and I don't feel sure that he isn't right."

Master Adam, Adam Billaut, the French poet (1602–1662).

Master Humphrey, the narrator of the story called "The Old Curiosity Shop."—C. Dickens, *Master Humphrey's Clock* (1840).

Master Leonard, grand-master of the nocturnal orgies of the demons. He presided at these meetings in the form of a three-horned goat with a black human face.—*Middle Age Demonology*.

Master, like Man (Like).

Such mistress, such Nan;
Such master, such man.
Tusser, xxxviii. 22.

Again:

Such master, such man; and such mistress, such maid;
Such husband and huswife; such houses arraid
T. Tusser, *Five Hundred Points of Good Husbandry*, xxxix. 22 (1557).

Master Matthew, a town gull.—Ben Jonson, *Every Man in His Humor* (1598).

Master Stephen, a country gull of

melancholy humor. (See MASTER MATTHEW).—Ben Jonson, *Every Man in His Humor* (1598).

Master of Sentences, Pierre Lombard, author of a book called *Sentences* (1100–1164).

Masters (Doctor), physician to Queen Elizabeth.—Sir W. Scott, *Kenilworth* (time, Elizabeth).

Masters (The Four): (1) Michael O'Clerighe (or Clery), who died 1643; (2) Cucoirighe O'Clerighe; (3) Maurice Conry; (4) Fearfeafa Conry; authors of *Annals of Donegal*.

Mat Mizen, mate of H.M. ship *Tiger*. The type of a daring, reckless, dare-devil English sailor. His adventures with Harry Clifton, in Delhi, form the main incidents of Barrymore's melodrama, *El Hyder, Chief of the Ghaut Mountains*.

Mat-o'-the Mint, a highwayman in Captain Macheath's gang. Peachum says, "He is a promising, sturdy fellow, and diligent in his way. Somewhat too bold and hasty; one that may raise good contributions on the public if he does not cut himself short by murder."—Gay, *The Beggar's Opera*, i. (1727).

Matabrune (3 syl.), wife of King Pierron of the Strong Island, and mother of Prince Oriant, one of the ancestors of Godfrey of Bouillon.—*Mediæval Romance of Chivalry*.

Mathematical Calculators.

George Parkes Bidder, president of the Institution of Civil Engineers (1800–).

Jedediah Buxton, of Elmeton, in Derbyshire. He would tell how many letters were in any one of his father's sermons, after hearing it from the pulpit. He went

to hear Garrick, in *Richard III.*, and told how many words each actor uttered (1705–1775).

Zerah Colburn, of Vermont, U. S., came to London in 1812, when he was eight years old. The duke of Gloucester set him to multiply five figures by three, and he gave the answer instantly. He would extract the cube root of nine figures in a few seconds (1804–).

Vito Mangiamele, son of a Sicilian shepherd. In 1839 MM. Arago, Lacroix, Libri, and Sturm examined the boy, then 11 years old, and in half a minute he told them the cube root of seven figures, and in three seconds of nine figures (1818–).

Alfragan, the Arabian astronomer (died 820).

Mathilde (2 syl.), heroine of a tale so called by Sophie Ristaud, Dame Cottin (1773–1807).

Mathilde (3 syl.), sister of Gessler, the tyrannical governor of Switzerland, in love with Arnoldo, a Swiss, who saved her life when it was imperilled by an avalanche. After the death of Gessler she married the bold Swiss.—Rossini, *Guglielmo Tell* (an opera, 1829).

Mathis, a German miller, greatly in debt. One Christmas Eve a Polish Jew came to his house in a sledge, and, after rest and refreshment, started for Nantzig, "four leagues off." Mathis followed him, killed him with an axe, and burnt the body in a lime-kiln. He then paid his debts, greatly prospered, and became a highly respected burgomaster. On the wedding night of his only child, Annette, he died of apoplexy, of which he had previous warning by the constant sound of sledge-bells in his ears. In his dream he supposed himself put into a mesmeric sleep

The Burial of Manon Lescaut

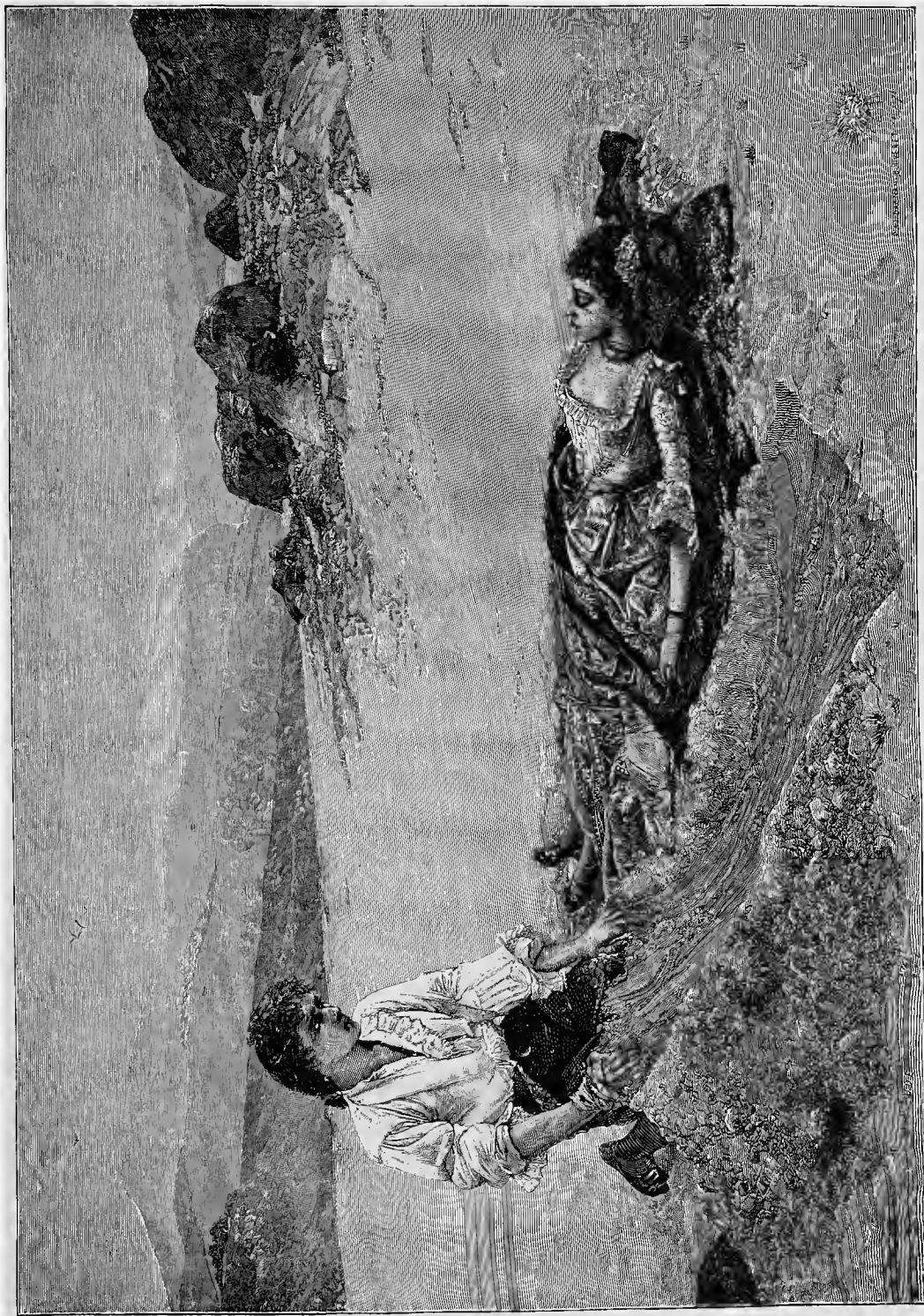
P. A. J. Dagnan-Bouveret, Artist

Chas. Baude, Engraver



I REMAINED more than twenty-four hours with my lips pressed to the face and the hands of my dear Manon. It was my intention thus to die, but at the beginning of the second day I reflected that after my death her body might become the prey of wild beasts. I therefore resolved to bury it, and to wait death upon her grave. I was already so near my end through the weakness produced by fasting and sorrow, that it was only by repeated efforts I could keep my feet. I was obliged to have recourse to the cordials I had brought. They restored to me as much strength as was necessary for the sad duty I had to perform. It was not difficult to hollow out a grave in the place where I was. The country was covered with sand. I broke my sword, and availed myself of that in digging, but it was of less aid to me than my hands. I dug a large grave, and there I placed the idol of my heart, after wrapping her in my own clothing to keep the sand from touching her.

Prévost's "Manon Lescaut."



THE BURIAL OF MANON LESCAUT.

in open court, when he confessed everything, and was executed.—J. R. Ware, *The Polish Jew*.

*** This is the character which first introduced H. Irving to public notice.

Math'isen, one of the three anabaptists who induced John of Leyden to join their rebellion; but no sooner was John proclaimed "the prophet-king" than the three rebels betrayed him to the emperor. When the villains entered the banquet-hall to arrest their dupe, they all perished in the flames of the burning palace.—Meyerbeer, *Le Prophète* (an opera, 1849).

Matilda, wife of the earl of Leicester, in the "first American tragedy regularly produced" in the United States.

She plans to poison her lord, a plot discovered and thwarted by him. In shame and remorse she stabs herself to the heart, praying Leicester to "pity her youthful paramour."—William Dunlap, *Leicester, A Tragedy* (1794).

Matilda, sister of Rollo and Otto, dukes of Normandy, and daughter of Sophia.—Beaumont and Fletcher, *The Bloody Brother* (1639).

Matilda, daughter of Lord Robert Fitzwalter.

*** Michael Drayton has a poem of some 650 lines, so called.

Matilda, daughter of Rokeby, and niece of Mortham. Matilda was beloved by Wilfred, son of Oswald; but she herself loved Redmond, her father's page, who turned out to be Mortham's son.—Sir W. Scott, *Rokeby* (1812).

Matsys (*Quintin*), a blacksmith of Antwerp. He fell in love with Liza, the daughter of Johann Mandyn, the artist.

The father declared that none but an artist should have her to wife; so Matsys relinquished his trade, and devoted himself to painting. After a while, he went into the studio of Mandyn to see his picture of the fallen angel; and on the outstretched leg of one of the figures painted a bee. This was so life-like, that when the old man returned, he proceeded to frighten it off with his handkerchief. When he discovered the deception, and found out it was done by Matsys, he was so delighted that he at once gave Liza to him for wife.

Matthew Merrygreek, the servant of Ralph Roister Doister. He is a flesh-and-blood representative of "vice" in the old morality-plays.—Nicholas Udall, *Ralph Roister Doister* (the first English comedy, 1634).

Matthias de Monçada, a merchant. He is the father of Mrs. Witherington, wife of General Witherington.—Sir W. Scott, *The Surgeon's Daughter* (time, George II.).

Matthias de Silva (*Don*), a Spanish beau. This exquisite one day received a challenge for defamation, soon after he had retired to bed, and said to his valet, "I would not get up before noon to make one in the best party of pleasure that was ever projected. Judge, then, if I shall rise at six o'clock in the morning to get my throat cut."—Lesage, *Gil Blas*, iii. 8 (1715).

(This reply was borrowed from the romance of Espinel, entitled *Vida del Escudero Marços de Obregon*, 1618).

Mattie, maid servant of Bailie Nicol Jarvie, and afterwards his wife.—Sir W. Scott, *Rob Roy* (time, George I.).

Maud Muller, pretty, shy haymaker,

of whom the judge, passing by, craves a cup of water. He falls in love with the rustic maiden, but dare not wed her. She, too, recollects him with tenderness, dreaming vainly of what might have been her different lot.

"Of all sad words of tongue or pen,
The saddest are these, 'It might have been.'
J. G. Whittier, *Maud Muller*.

Bret Harte has written a clever parody upon Maud Muller,—"*Mrs. Judge Jenkins*."

"There are no sadder words of tongue or pen,
Than 'It is, but it *hadn't* orter been!'"

Maude, (1 *syl.*), wife of Peter Pratefast, "who loved cleanliness."

She kepe her dishes from all foulness;
And when she lacked clowtes withouten fayle,
She wyped her dishes with her dogges tayll.
Stephen Hawes, *The Pastyme of Pleasure*, xxix. (1515).

Maugis, the Nestor of French romance. He was one of Charlemagne's paladins, a magician and champion.

** In Italian romance he is called "Malagigi" (*q.v.*).

Maugis d'Aygrement, son of Duke Bevis d'Aygrement, stolen in infancy by a female slave. As the slave rested under a white-thorn, a lion and a leopard devoured her, and then killed each other in disputing over the infant. Oriande la fée, attracted to the spot by the crying of the child, exclaimed, "by the powers above, the child is *mal gist* ('badly nursed')!" and ever after it was called Mal-gist or Mau-gis'. When grown to manhood, he obtained the enchanted horse Bayard, and took from Anthenor (the Saracen) the sword Flamberge. Subsequently he gave both to his cousin Renaud (*Renaldo*). Romance of *Maugis d'Aygrement et de Vivian son Frère*.

** In the Italian romance, Maugis is

called "Malagigi," Bevis is "Buovo," Bayard is "Bayardo," Flamberge is "Fusberta," and Renaud is "Renaldo."

Maugrabin (*Zamet*), a Bohemian, hung near Plessis lés Tours.

Hayraddin Maugrabin, the "Zingaro," brother of Zamet Maugrabin. He assumes the disguise of Rouge Sanglier, and pretends to be a herald from Liège [*Le.aje*].—Sir W. Scott, *Quentin Durward* (time, Edward IV.).


Mau'graby, son of Hal-il-Maugraby and his wife Yandar. Hal-il-Maugraby founded Dom-Daniel "under the roots of the ocean" near the coast of Tunis, and his son completed it. He and his son were the greatest magicians that ever lived. Maugraby was killed by Prince Habed-il-Rouman, son of the caliph of Syria, and with his death Dom-Daniel ceased to exist.—*Continuation of Arabian Nights* ("History of Maugraby").

Did they not say to us every day that if we were naughty the Maugraby would take us?—*Continuation of Arabian Nights*, iv. 74.

Maugys, a giant who kept the bridge leading to a castle in which a lady was besieged. Sir Lybius, one of the knights of the Round Table, did battle with him, slew him, and liberated the lady.—*Libeaux* (a romance).

Maul, a giant who used to spoil young pilgrims with sophistry. He attacked Mr. Greatheart with a club; but Greatheart pierced him under the fifth rib, and then cut off his head.—Bunyan, *Pilgrim's Progress*, ii. (1684).

Maul of Monks, Thomas Cromwell, visitor-general of English monasteries, which he summarily suppressed (1490–1540).



Manrico and Leonora

Ferd. Keller, Artist

Th. Birckner, Engraver

AZUCENA, the gypsy whom Manrico supposes to be his mother, lies on a mattress, when Leonora, who has just taken poison, comes to urge Manrico to fly from the prison. He, believing she has freed him by promising her love to the Count, his rival, repulses her.

Manrico. Begone! I hate thee!
May curses blight thee.

Leonora. Ah, cease reviling!
Curse me no more, but rather pray for me,
In this dark hour. Oh, Manrico! (She falls.)

Manrico (Lifting her up).
Lady, what does this mean?
Speak, speak to me, Leonora!

Leonora. Oh, I die, Manrico!

Manrico. Oh, not death!

Leonora. Ah, swifter to its goal the poison flew
Than I intended!

Manrico. Oh, mortal blow!

Verdi's "Il Trovatore."



MANRICO AND LEONORA.

Maulstatute (*Master*), a magistrate.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Maun'drel, a wearisome gossip, a chattering woman.

Maundrels, vagaries, especially those of a person in delirium, or the disjointed gabble of a sleeper.

*** The word is said to be a corruption of *Mandeville* (*Sir John*), who published a book of travels, full of idle tales and maundering gossip.

Mauprat (*Adrien de*), colonel and chevalier in the king's army; "the wildest gallant and bravest knight of France." He married Julie; but the king accused him of treason for so doing, and sent him to the Bastille. Being released by the Cardinal Richelieu, he was forgiven, and made happy with the blessing of the king.—Lord Lytton, *Richelieu* (1839).

Mauprat, the last of a fierce race of French robber nobles. His wild nature is subdued into real nobility by his love for his beautiful cousin.—George Sand, *Mauprat* (1836).

Maurice Beever (*Sir*), a miser, and (failing the children of the countess) heir to the Arundel estates. The countess having two sons (Arthur and Percy), Sir Maurice hired assassins to murder them; but his plots were frustrated, and the miser went to his grave "a sordid, spat-upon, revengeless, worthless, and rascally poor cousin."—Lord Lytton, *The Sea-Captain* (1839).

Mause (*Old*), mother of Cuddie Headrigg, and a covenanter.—Sir W. Scott, *Old Mortality* (time, Charles II.).

Mauso'lus, king of Caria, to whom his wife Artëmisia erected a sepulchre which was one of the "Seven Wonders of the World" (B.C. 353).

The chief mausoleums besides this are those of Augustus; Hadrian (now called the castle of St. Angelo) at Rome; Henri II., erected by Catherine de Medicis; St. Peter the martyr, in the church of St. Eustatius, by G. Balduccio; that to the memory of Louis XVI.; and the tomb of Napoleon in Les Invalides, Paris. The one erected by Queen Victoria to Prince Albert may also be mentioned.

Mauthe Dog, a black spectre spaniel that haunted the guard-room of Peeltown in the Isle of Man. One day a drunken trooper entered the guard-room while the dog was there, but lost his speech, and died within three days.—Sir W. Scott, *Lay of the Last Minstrel*, vi. 26 (1805).

Mauxalin'da, in love with Moore, of Moore Hall; but the valiant combatant of the dragon deserts her for Margery, daughter of Gubbins, of Roth'ram Green.—H. Carey, *Dragon of Wantley* (1696–1743).

Mavortian, a soldier or son of Mavors (*Mars*).

Hew dreadfull Mavortian the poor price of a dinner.—Richard Brome, *Plays* (1653).

Mawworm, a vulgar copy of Dr. Cantwell "the hypocrite." He is a most gross abuser of his mother tongue, but believes he has a call to preach. He tells old Lady Lambert that he has made several sermons already, but "always does 'em extrump-ery" because he could not write. He finds his "religious vocation" more profitable than selling "grocery, tea, small beer, charcoal, butter, brickdust, and other

spices," and so comes to the conclusion that it "is sinful to keep shop." He is a convert of Dr. Cantwell, and believes in him to the last.

Do despise me; I'm the prouder for it. I like to be despised.—I. Bickerstaff, *The Hypocrite*, ii. 1 (1768).

Max, a huntsman, and the best marksman in Germany. He was plighted to Agatha, who was to be his wife, if he won the prize in the annual match. Caspar induced Max to go to the wolf's glen at midnight and obtain seven charmed balls from Samiel, the Black Huntsman. On the day of contest, while Max was shooting, he killed Caspar, who was concealed in a tree, and the king in consequence abolished this annual *fête*.—Weber, *Der Freischütz* (an opera, 1822).

Maxime (2 *syl.*), an officer of the Prefect Almachius. He was ordered to put to death Valerian and Tibur'cê, because they refused to worship the image of Jupiter; but he took pity on them, took them to his house, became converted and was baptized. When Valerian and Tiburcê were afterwards martyred, Maxime said he saw angels come and carry them to heaven, whereupon Almachius caused him to be beaten with rods "til he his lif gan lete."—Chaucer, *Canterbury Tales* ("Second Nun's Tale," 1388).

*** This is based on the story of "Cecilia" in the *Legenda Aurea*; and both are imitations of the story of Paul and the jailer of Philippi (*Acts* xvi. 19–34).

Maximil'ian (son of Frederick III.), the hero of the *Teuerdank*, the *Orlando Furioso* of the Germans, by Melchior Pfinszing.

.... [here] in old heroic days
Sat the poet Melchoir, singing Kaiser Maximilian's praise.

Longfellow, *Nuremberg*.

Maximin, a Roman tyrant.—Dryden, *Tyrannic Love, or the Royal Martyr*.

Maximus, (called by Geoffrey, "Maximian"), a Roman senator, who in 381, was invited to become king of Britain. He conquered Armorica (*Bretagne*), and "published a decree for the assembling together there of 100,000 of the common people of Britain, to colonize the land, and 30,000 soldiers to defend the colony." Hence Armorica was called, "The other Britain" or "Little Britain."—Geoffrey, *British History*, v. 14 (1142).

Got Maximus at length the victory in Gaul,
.... where after Gratian's fall.

Armorica to them the valiant victor gave....
Which colony.... is "Little Britain" called.

Drayton, *Polyolbion*, ix. (1612).

Maxwell, deputy chamberlain at Whitehall.—Sir W. Scott, *Fortunes of Nigel* (time, James I.).

Maxwell (*Mr. Pate*), laird of Summer-trees, called "Pate in Peril;" one of the papist conspirators with Redgauntlet.—Sir W. Scott, *Redgauntlet* (time, George III.).

Maxwell (*The Right Hon. William*), Lord Evandale, an officer in the king's army.—Sir W. Scott, *Old Mortality* (time, Charles II.).

May, a girl who married January, a Lombard baron 60 years old. She loved Damyan, a young squire; and one day the baron caught Damyan and May fondling each other, but the young wife told her husband his eyes were so defective that they could not be trusted. The old man accepted the solution—for what is better than "a fruitful wife and a confiding spouse?"—Chaucer, *Canterbury Tales* ("The Merchant's Tale," 1388).

Don Manuel discovers Beatrice.

C. Jaeger, Artist



*D*ON MANUEL and Don Caesar are the sons of Isabella, the Princess of Messina. Their sister Beatrice is believed to be dead, but in reality had been placed by her mother in a convent, where she is discovered in time by her two brothers, who, ignorant of the relationship, fall in love with her. Our picture shows the first meeting between Don Manuel and Beatrice.

*"Already had the chase worn down the day
Among the echoing woodlands, when it hap'd
The hot pursual of a milk-white hind
Drew me far distant from your troop, and down
The widening dell the affrighted quarry flew
O'er bush, and cliff, and pathless rock, and stone.
Ever a spear's throw was it still before me,
Yet ever baffling my uncertain aim,
Until at length before a garden wicket
It vanished—swift I vaulted from my horse
And rushed toward the spot with spear uplift,
When with surprise I saw the affrighted beast
Laid trembling at a fair nun's gentle foot
Whose delicate hand soothed it caressingly—
Moveless I gazed upon the beauteous wonder,
The javelin in my grasp in act to fly—
But she raised up her full dark eyes upon me
Beseechingly—we stood in mutual silence."*

Schiller's "The Bride of Messina."



DON MANUEL DISCOVERS BEATRICE.

May unlucky for Brides. Mary, queen of Scotland, married Bothwell, the murderer of her husband, Lord Darnley, on May 12.

Mense malum Maio nubere vulgus ait.
Ovid, *Fasti*, v.

May-Day (*Evil*), May 1, 1517, when the London apprentices rose up against the foreign residents and did incalculable mischief. This riot began May 1, and lasted till May 22.

May Queen (*The*), a poem in three parts by Tennyson (1842). Alice, a bright-eyed, merry child, was chosen May queen, and, being afraid she might oversleep herself, told her mother to be sure to call her early.

I sleep so sound all night, mother, that I shall
never wake,
If you do not call me loud when the day begins
to break;
But I must gather knots of flowers, and buds
and garlands gay,
For I'm to be queen o' the May, mother, I'm to
be queen o' the May.

The old year passed away, and the
black-eyed rustic maiden was dying. She
hoped to greet the new year before her
eyes closed in death, and bade her mother
once again to be sure to call her early;
but it was not now because she slept so
soundly. Alas! no.

Good night, sweet mother; call me before the
day is born.
All night I lie awake, but I fall asleep at morn;
But I would see the sun rise upon the glad New
Year,
So, if you're waking, call me, call me early,
mother dear.

The day rose and passed away, but Alice
lingered on till March. The snow-drops
had gone before her, and the violets were
in bloom. Robin had dearly loved the
child, but the thoughtless village beauty,
in her joyous girlhood, tossed her head at

him, and never thought of love, but now,
that she was going to the land of shadows,
her dying words were:

And say to Robin a kind word, and tell him not
to fret;
There's many worthier than I, would make him
happy yet.
If I had lived—I cannot tell—I might have been
his wife;
But all these things have ceased to be, with my
desire of life.

Maye (*The*), that subtle and abstruse
sense which the goddess Maya inspires.
Plato, Epicharmos, and some other an-
cient philosophers refer it to the presence
of divinity. "It is the divinity which
stirs within us." In poetry it gives an in-
ner sense to the outward word, and in
common minds it degenerates into delu-
sion or second sight. Maya is an Indian
deity, and personates the "power of crea-
tion."

Hartmann possède la Mâye . . . il laisse péné-
trer dans ses écrits les sentiments, et les pensées
dont son âme est remplie, et cherche sans cesse à
resoudre les antithèses.—G. Weber, *Hist. de la
Littérature Allemande*.

Mayeux, a stock name in France for a
man deformed, vain, and licentious, but
witty and brave. It occurs in a large
number of French romances and carica-
tures.

Mayflower, a ship of 180 tons, which
in December, 1620, started from Plymouth,
and conveyed to Massachusetts 102 puri-
tans, called the "Pilgrim Fathers," who
named their settlement New Plymouth.

. . . the *Mayflower* sailed from the harbor [*Ply-
mouth*],
Took the wind on her quarter, and stood for the
open Atlantic,
Borne on the sand of the sea, and the swelling
hearts of the pilgrims.

Longfellow, *Courtship of Miles Standish*, v.
(1858).

Men of the Mayflower, the Pilgrim Fathers, who went out in the *Mayflower* to North America in 1620.

Mayflower (Phæbe), servant at Sir Henry Lee's lodge.—Sir W. Scott, *Woodstock* (time, commonwealth).

Maylie (Mrs.), the lady of the house attacked burglariously by Bill Sykes and others. Mrs. Maylie is mother of Harry Maylie, and aunt of Rose Fleming, who lives with her.

She was well advanced in years, but the high-backed oaken chair in which she sat was not more upright than she. Dressed with the utmost nicety and precision in a quaint mixture of bygone costume, with some slight concession to the prevailing taste, which rather served to point the old style pleasantly than to impair its effect, she sat in a stately manner, with her hands folded before her.

Harry Maylie, Mrs. Maylie's son. He marries his cousin, Rose Fleming.—C. Dickens, *Oliver Twist* (1837).

Mayor of Garratt (The). Garratt is between Wandsworth and Tooting. The first mayor of this village was elected towards the close of the eighteenth century, and the election came about thus: Garratt Common had often been encroached on, and in 1780 the inhabitants associated themselves together to defend their rights. The chairman was called *Mayor*, and as it happened to be the time of a general election, the society made it a law that a new "mayor" should be elected at every general election. The addresses of these mayors, written by Foote, Garrick, Wilks, and others, are satires and political squibs. The first mayor of Garratt was "Sir" John Harper, a retailer of brickdust; and the last was "Sir" Harry Dimsdale, a muffin-seller (1796). In Foote's farce so called, Jerry Sneak is chosen mayor, son-in-law of the landlord (1763).

Mayors (Lord) who have founded noble houses:

| | <i>Lord Mayor.</i> |
|---|--------------------|
| AVELAND (<i>Lord</i>), from Sir Gilbert | |
| Heathcote - - - | 1711 |
| BACON (<i>Lord</i>), from Sir Thomas Cooke, | |
| draper - - - | 1557 |
| BATH (<i>Marquis of</i>), from Sir Rowland | |
| Heyward, cloth-worker - - | 1570 |
| BRAYBROOKE (<i>Lord</i>), from Sir John | |
| Gresham, grocer - - - | 1547 |
| BROOK (<i>Lord</i>), from Sir Samuel Dash- | |
| wood, vintner - - - | 1702 |
| BUCKINGHAM (<i>Duke of</i>), from Sir John | |
| Gresham, grocer - - - | 1547 |
| COMPTON (<i>Lord</i>), from Sir Wolston | |
| Dixie, skinner - - - | 1585 |
| CRANBOURNE (<i>Viscount</i>), from Sir Chris- | |
| topher Gascoigne - - - | 1753 |
| DENBIGH (<i>Earl of</i>), from Sir Godfrey | |
| Fielding, mercer - - - | 1452 |
| DONNE (<i>Viscount</i>), from Sir Gilbert | |
| Heathcote - - - | 1711 |
| FITZWILLIAM (<i>Earl of</i>), from Sir | |
| Thomas Cooke, draper - - - | 1557 |
| PALMERSTON (<i>Lord</i>), from Sir John | |
| Houblon, grocer - - - | 1695 |
| SALISBURY (<i>Marquis of</i>), from Sir | |
| Thomas Cooke, draper - - - | 1557 |
| WARWICK (<i>Earl of</i>), from Sir Samuel | |
| Dashwood, vintner - - - | 1702 |
| WILTSHIRE (<i>Earl of</i>), from Sir God- | |
| frey Boleine - - - | 1457 |
| (queen Elizabeth was his granddaughter). | |

Maypole (The), the nickname given to Erangard Melousine de Schulemberg, duchess of Kendal, the mistress of George I., on account of her leanness and height (1719, died, 1743).

Mazarin of Letters (The), D'Alembert (1717-1783).

Mazarine (A), a common council-man of London; so called from the mazarine-blue silk gown worn by this civil functionary.

Mazeppa (Jan), a hetman of the Cossacks, born of a noble Polish family in Podolia. He was a page in the court of

Margaret before the Mater Dolorosa



*M*ARGARET kneels before the shrine of the Virgin and places fresh flowers as she sings :

“ Incline, O Maiden,

Thou sorrow-laden,

Thy gracious countenance upon my pain !

Help ; rescue me from death and stain !

O Maiden !

Thou sorrow-laden,

Incline thy countenance upon my pain ! ”

Goethe’s “ Faust.” (Bayard Taylor’s Translation.)



MARGARET BEFORE THE MATER DOLOROSA.

Jan Casimir, king of Poland, and while in this capacity intrigued with Theresia, the young wife of a Podolian count, who discovered the amour, and had the young page lashed to a wild horse, and turned adrift. The horse rushed in mad fury, and dropped down dead in the Ukraine, where Mazeppa was released by a Cossack, who nursed him carefully in his own hut. In time the young page became a prince of the Ukraine, but fought against Russia in the battle of Pultowa. Lord Byron (1819) makes Mazeppa tell his tale to Charles XII. after the battle (1640-1709).

"Muster Richardson" had a fine appreciation of genius, and left the original "Mazeppa" at Astley's a handsome legacy [1766-1836].—Mark Lemon.

M. B. Waistcoat, a clerical waistcoat. M. B. means "Mark [*of the*] Beast;" so called because, when these waistcoats were first worn by Protestant clergymen (about 1830), they were stigmatized as indicating a popish tendency.

He smiled at the folly which stigmatized an M. B. waistcoat—Mrs. Oliphant, *Phæbe, Jun.*, ii. 1.

McGrath (*Miss Jane*), "is a woman. Uv course doorin' the war she wuz loyal ez she understood loyalty. She believed in her State. She hed two brothers which went into the Confedrit servis, and she gave 'em both horses. But wood any sister let her brother go afoot? . . . Her case is one wich I shel push the hardest. . . . Ef Congress does not consider it favorably it will show that Congress hez no bowels."—D. R. Locke's, *The Struggles—Social, Financial and Political—of Petroleum*, V. Nasby.

Meadows (*Sir William*), a kind country gentleman, the friend of Jack Eustace, and father of young Meadows.

Young Meadows left his father's home because the old gentleman wanted him to marry Rosetta, whom he had never seen. He called himself Thomas, and entered the service of Justice Woodcock as gardener. Here he fell in love with the supposed chamber-maid, who proved to be Rosetta, and their marriage fulfilled the desire of all the parties interested.—I. Bickerstaff, *Love in a Village*.

Charles Dignum made his *début* at Drury Lane, in 1784, in the character of "Young Meadows." His voice was so clear and full-toned, and his manner of singing so judicious, that he was received with the warmest applause.—*Dictionary of Musicians*.

Meagles (*Mr.*), an eminently "practical man," who, being well off, travelled over the world for pleasure. His party consisted of himself, his daughter Pet, and his daughter's servant called Tatty-coram. A jolly man was Mr. Meagles; but clear-headed, shrewd, and persevering.

Mrs. Meagles, wife of the "practical man," and mother of Pet.—C. Dickens, *Little Dorrit* (1857).

Meal-Tub Plot, a fictitious conspiracy concocted by Dangerfield for the purpose of cutting off those who opposed the succession of James, duke of York, afterwards James II. The scheme was concealed in a meal-tub in the house of Mrs. Cellier (1685).

Measure for Measure. There was a law in Vienna that made it death for a man to live with a woman not his wife; but the law was so little enforced that the mothers of Vienna complained to the duke of its neglect. So the duke deputed Angelo to enforce it, and, assuming the dress of a friar, absented himself awhile, to watch the result. Scarcely was the duke gone, when Claudio was sentenced

to death for violating the law. His sister Isabel went to intercede on his behalf, and Angelo told her he would spare her brother if she would give herself to him. Isabel told her brother he must prepare to die, as the conditions proposed by Angelo were out of the question. The duke, disguised as a friar, heard the whole story, and persuaded Isabel to "assent in words," but to send Mariana (the divorced wife of Angelo), to take her place. This was done; but Angelo sent the provost to behead Claudio, a crime which "the friar" contrived to avert. Next day, the duke returned to the city, and Isabel told her tale. The end was, the duke married Isabel, Angelo took back his wife, and Claudio married Juliet, whom he had seduced.—Shakespeare, *Measure for Measure* (1603).

*** This story is from Whetstone's *Hep-tameron* (1578). A similar story is given also in Giraldi Cinthio's third decade of stories.

Medam'othi, the island at which the fleet of Pantag'rue landed on the fourth day of their voyage. Here many choice curiosities were bought, such as "the picture of a man's voice," an "echo drawn to life," "Plato's ideas," some of "Epicurus's atoms," a sample of "Philome'la's needle-work," and other objects of *vertu* to be obtained nowhere else.—Rabelais, *Pantagruel*, iv. 3 (1545).

*** *Medamothi* is a compound Greek word, meaning "never in any place." So *Utopia* is a Greek compound, meaning "no place;" *Kennaquhair* is a Scotch compound, meaning "I know not where;" and *Kennahtwhar* is Anglo-Saxon for the same. All these places are in 91° north lat. and 180° 1' west long., in the Niltâlê Ocean.

Medea, a famous sorceress of Colchis who married Jason, the leader of the Argonauts, and aided him in getting possession of the golden fleece. After being married ten years, Jason repudiated her for Glauçê; and Medea, in revenge, sent the bride a poisoned robe, which killed both Glauçê and her father. Medea then tore to pieces her two sons, and fled to Athens in a chariot drawn by dragons.

The story has been dramatized in Greek by Euripidês; in Latin by Senëca and by Ovid; in French by Corneille (*Médée*, 1635), Longepierre (1695), and Legouvé (1849); in English by Glover (1761).

Mrs. Yates was a superb "Medea."—Thomas Campbell.

Mede'a and Absyr'tus. When Medea fled with Jason from Colchis (in Asia), she murdered her brother, Absyrtus, and, cutting the body into several pieces, strewed the fragments about, that the father might be delayed in picking them up, and thus be unable to overtake the fugitives.

Meet I an infant of the duke of York,
Into as many gobbets will I cut it
As wild Medea young Absyrtus did.
Shakespeare, 2 *Henry VI.* act v. sc. 2 (1591).

Mede'a's Kettle. Medea, the sorceress, cut to pieces an old ram, threw the parts into her caldron, and by her incantations changed the old ram into a young lamb. The daughters of Pelias thought they would have their father restored to youth, as Æson had been. So they killed him, and put the body in Medea's caldron; but Medea refused to utter the needful incantation, and so the old man was not restored to life.

Change the shape, and shake off age. Get thee Medea's kettle, and be boiled anew.—W. Congreve, *Love for Love*, iv. (1695).

Médecin Malgré Lui (*Le*) a comedy

*Marie Antoinette on her Way
to the Guillotine*

F. Flameng, Artist



*M*ARIE ANTOINETTE, daughter of Maria Theresa and the Emperor Francis of Germany, was born in Vienna, in 1755. In 1770 she was married to Louis XVI., who was at that time Dauphin of France. During all the Revolutionary troubles Marie Antoinette showed herself to be possessed of more spirit and strength than the king. She was guillotined in October, 1793, bearing herself with great dignity on the way to the scaffold, and meeting her fate with fortitude.



MARIE ANTOINETTE ON HER WAY TO THE GUILLOTINE.

by Molière (1666). The "enforced doctor" is Sganarelle, a faggot-maker, who is called in by Géronte to cure his daughter of dumbness. Sganarelle soon perceives that the malady is assumed in order to prevent a hateful marriage, and introduces her lover as an apothecary. The dumb spirit is at once exorcised, and the lovers made happy with "pills matrimoniales."

In 1723 Fielding produced a farce called *The Mock Doctor*, which was based on this comedy. The doctor he calls "Gregory," and Géronte "Sir Jasper." Lucinde, the dumb girl, he calls "Charlotte," and Anglicizes her lover, Léandre, into "Leander."

Medham ("the keen"), one of Mahomet's swords.

Medicine (*The Father of*), Aretæos of Cappadocia (second and third centuries).

*** Also Hippocrates, of Cos (B.C. 460-357).

Medina, the Golden Mean personified, Step-sister of Elissa (*parsimony*) and Perissa (*extravagance*). The three sisters could never agree on any subject. — Spenser, *Faëry Queen*, ii. (1590).

Medley (*Matthew*), the factotum of Sir Walter Waring. He marries Dolly, daughter of Goodman Fairlop, the woodman. — Sir H. P. Dudley, *The Woodman* (1771).

Medo'ra, the beloved wife of Conrad, the corsair. When Conrad was taken captive by the Pacha Seyd, Medora sat day after day expecting his return, and feeling the heart-anguish of hope deferred. Still he returned not, and Medora died. In the mean time, Gulnare, the favorite concubine of Seyd, murdered the pacha, liberated Conrad, and sailed with him to the corsair's island home. When, however,

Conrad found his wife dead, he quitted the island, and went no one knew whither. The sequel of the story forms the poem called *Lara*. — Byron, *The Corsair* (1814).

Medo'ro, a Moorish youth of extraordinary beauty, but of humble race; page to Agramante. Being wounded, Angelica dressed his wounds, fell in love with him, married him, and retired with him to Cathay, where, in right of his wife, he became a king. This was the cause of Orlando's madness. — Ariosto, *Orlando Furioso* (1516).

When Don Roldan [*Orlando*] discovered in a fountain proofs of Angelica's dishonorable conduct with Medoro, it distracted him to such a degree that he tore up huge trees by the roots, sullied the purest streams, destroyed flocks, slew shepherds, fired their huts, pulled houses to the ground, and committed a thousand other most furious exploits worthy of being reported in fame's register. — Cervantes, *Don Quixote*, I. iii. 11 (1605).

Medusa (*The soft*), Mary Stuart, queen of Scots (1545-1577).

Rise from thy bloody grave,
Thou soft Medusa of the "Fated Line,"
Whose evil beauty looked to death the brave!
Lord Lytton, *Ode*, i. (1839).

Meeta, the "maid of Mariendorpt," a true woman and a true heroine. She is the daughter of Mahldenau, minister of Mariendorpt, whom she loves almost to idolatry. Her betrothed is Major Rupert Roselheim. Hearing of her father's captivity at Prague, she goes thither on foot to crave his pardon. — S. Knowles, *The Maid of Mariendorpt* (1838).

Meg, a pretty, bright, dutiful girl, daughter of Toby Veck, and engaged to Richard, whom she marries on New Year's Day. — C. Dickens, *The Chimes* (1844).

Meg Dods, the old landlady at St. Ronan's Well.—Sir W. Scott, *St. Ronan's Well* (time, George III.).

Meg Merrilees, a half-crazy sibyl or gypsy woman.—Sir W. Scott, *Guy Mannering* (time, George II.).

Meg Murdochson, an old gypsy thief, mother of Madge Wildfire.—Sir W. Scott, *Heart of Midlothian* (time, George II.).

Megid'don, the tutelar angel of Simon the Canaanite. This Simon, "once a shepherd, was called by Jesus from the field, and feasted Him in his hut with a lamb."—Klopstock, *The Messiah*, iii. (1748).

Megingjard, the belt of Thor, whereby his strength was doubled.

Megissog'won ("the great pearl feather"), a magician, and the Manïto of wealth. It was Megissogwon who sent the fiery fever on man, the white fog, and death. Hiawatha slew him, and taught man the science of medicine. This great Pearl-Feather slew the father of Niko'mis (the grandmother of Hiawatha). Hiawatha all day long fought with the magician without effect; at nightfall the woodpecker told him to strike at the tuft of hair on the magician's head, the only vulnerable place; accordingly, Hiawatha discharged his three remaining arrows at the hair tuft, and Megissogwon died.

"Honor be to Hiawatha!
He hath slain the great Pearl-Feather;
Slain the mightiest of magicians—
Him that sent the fiery fever, . . .
Sent disease and death among us."
Longfellow, *Hiawatha*, ix. (1855).

Megnoun. (See MEJNOUN.)

Meg'ra, a lascivious lady in the drama

called *Philaster*, or *Love Lies a-bleeding*, by Beaumont and Fletcher (1608).

Meiklehose (*Isaac*), one of the elders of Roseneath parish.—Sir W. Scott, *Heart of Midlothian* (time, George II.).

Meiklewham (*Mr. Saunders*), "the man of law," in the managing committee of the Spa hotel.—Sir W. Scott, *St. Ronan's Well* (time, George III.).

Meister (*Wilhelm*), the hero and title of a novel by Goethe. The object is to show that man, despite his errors and shortcomings, is led by a guiding hand, and reaches some higher aim at last (1821).

Meistersingers, or minstrel tradesmen of Germany. An association of master tradesmen to revive the national minstrelsy, which had fallen into decay with the decline of the minnesingers, or love minstrels (1350–1523). Their subjects were chiefly moral or religious, and constructed according to rigid rules. The three chief were Hans Rosenblüt (armorial painter, born 1450), Hans Folz (surgeon, born 1479), and Hans Sachs (cobbler, 1494–1574). The next best were Heinrich von Mueglen, Konrad Harder, Master Altschwert, Master Barthel Regenbogen (the blacksmith), Muscablüt (the tailor), and Hans Blotz (the barber).

Mej'noun and Lei'lah (2 *syl.*), a Persian love tale, the Romeo and Juliet of Eastern romance. They are the most beautiful, chaste, and impassionate of lovers; the models of what lovers would be if human nature were perfect.

When he sang the loves of Megnōun and Leileh . . . tears insensibly overflowed the cheeks of his auditors.—W. Beckford, *Vathek* (1786).

The Adventure of Marie Michon



THE young man appeared upon the threshold.

Madame de Chevreuse could not repress a cry of joy upon perceiving so charming a cavalier, who surpassed all the hopes that her pride had conceived.

"Approach, vicomte," said Athos, "Madame, the duchess de Chevreuse permits you to kiss her hand."

The young man approached with his charming smile, and, his head uncovered, dropped upon one knee and kissed the hand of Madame de Chevreuse.

"Monsieur le Comte," he said, turning towards Athos, "is it not to humor my timidity, that you have told me that Madame is the duchess de Chevreuse, and is it not rather the queen?"

Dumas's "Vingt-ans Après."



THE ADVENTURE OF MARIE MICHON.

Mela Dryfoos. Loud young lady of the gilded period, "physically too amiable and too well corporeally ever to be quite cross," but selfish and coarse and reposing confidently upon the importance given her by her father's money.—W. D. Howells, *A Hazard of New Fortunes* (1889).

Melan'chates (4 *syl.*), the hound that killed Actæon, and was changed into a hart.

Melanchates, that hound
That plucked Actæon to the ground,
Gave him his mortal wound, . . .
Was chaungéd to a harte.

J. Skelton, *Philip Sparrow* (time, Henry VIII).

Melantius, a rough, honest soldier, who believes every one is true till convicted of crime, and then is he a relentless punisher. Melantius and Diph'ilus are brothers of Evadnê.—Beaumont and Fletcher, *The Maid's Tragedy* (1610).

*** The master scene between Antony and Ventidius in Dryden's *All for Love* is copied from *The Maid's Tragedy*. "Ventidius" is in the place of Melantius.

Melchior, one of the three kings of Cologne. He was the "Wise Man of the East" who offered to the infant Jesus gold, the emblem of royalty. The other two were Gaspar and Balthazar. Melchior means "king of light."

Melchior, a monk attending the black priest of St. Paul's.—Sir W. Scott, *Anne of Geierstein* (time, Edward IV.).

Melchior (i.e. *Melchior Pfinsing*), a German poet who wrote the *Teuerdank*, an epic poem which has the kaiser Maximilian (son of Frederick III.) for its hero. This poem was the *Orlando Furioso* of the Germans.

Sat the poet Melchior, singing kaiser Maximilian's praise.

Longfellow, *Nuremberg*.

Melea'ger, son of Althæa, who was doomed to live while a certain log remained unconsumed. Althæa kept the log for several years, but being one day angry with her son, she cast it on the fire, where it was consumed. Her son died at the same moment.—Ovid, *Metam.*, viii. 4.

Sir John Davies uses this to illustrate the immortality of the soul. He says that the life of the soul does not depend on the body as Meleager's life depended on the fatal brand.

Again, if by the body's prop she stand—
If on the body's life her life depend,
As Meleager's on the fatal brand;
The body's good she only would intend.
Reason, iii. (1622).

Melesig'enes (5 *syl.*). Homer is so called from the river Melês (2 *syl.*), in Asia Minor, on the banks of which some say he was born.

. . . various-measured verse,
Æolian charms and Dorian lyric odes,
And his who gavé them breath, but higher sung,
Blind Melesigênês, thence Homer called,
Whose poem Phœbus challenged for his own.
Milton, *Paradise Regained* (1671).

Melema (*Tito*). Beautiful accomplished Greek adventurer who marries and is unfaithful to Romola. He dies by the hand of an old man who had been the benefactor of his infancy and youth, and whom he had basely deserted and ignored.—George Eliot, *Romola*.

Me'li (*Giovanni*), a Sicilian, born at Palermo; immortalized by his eclogues and idylls. Meli is called "The Sicilian Theocritus" (1740–1815).

Much it pleased him to peruse
The songs of the Sicilian Muse—
Bucolic songs by Meli sung.
Longfellow, *The Wayside Inn* (prelude, 1863).

Meliadus, father of Sir Tristan;

prince of Lyonesse, and one of the heroes of Arthurian romance.—*Tristan de Leonois* (1489).

*** Tristan, in the *History of Prince Arthur*, compiled by Sir T. Malory (1470), is called "Tristram;" but the old minnesingers of Germany (twelfth century) called the name "Tristan."

Mel'ibe (3 *syl.*), a rich young man married to Prudens. One day, when Melibê was in the fields, some enemies broke into his house, beat his wife, and wounded his daughter Sophie in her feet, hands, ears, nose and mouth. Melibê was furious and vowed vengeance, but Prudens persuaded him "to forgive his enemies, and to do good to those who spitefully used him." So he called together his enemies, and forgave them, to the end that "God of His endles mercie wole at the tyme of oure deyinge forgive us oure giltes that we have trespassed to Him in this wreeched world."—Chaucer, *Canterbury Tales* (1388).

*** This prose tale is a liberal translation of a French story.—See *MS. Reg.*, xix. 7; and *MS. Reg.*, xix. 11, British Museum.

Melibee, a shepherd, and the reputed father of Pastorella. Pastorella married Sir Calidore.—Spenser, *Faëry Queen*, vi. 9 (1596).

"Melibee" is Sir Francis Walsingham. In the *Ruins of Time*, Spenser calls him "Melibœ." Sir Philip Sidney (the "Sir Calidore" of the *Faëry Queen*) married his daughter Frances. Sir Francis Walsingham died in 1590, so poor that he did not leave enough to defray his funeral expenses.

Melibœus, one of the shepherds in *Eclogue* i. of Virgil.

Spenser, in the *Ruins of Time* (1591), calls Sir Francis Walsingham "the good Melibœ;" and in the last book of the *Faëry Queen* he calls him "Melibee."

Melin'da, cousin of Sylvia. She loves Worthy, whom she pretends to dislike, and coquets with him for twelve months. Having driven her modest lover to the verge of distraction, she relents, and consents to marry him.—G. Farquhar, *The Recruiting Officer* (1705).

Mel'ior, a lovely fairy, who carried off, in her magic bark, Parthen'opex, of Blois, to her secret island.—*Parthenopex de Blois* (a French romance, twelfth century).

Melisen'dra (*The princess*), natural daughter of Marsilio, and the "supposed daughter of Charlemagne." She eloped with Don Gayferos. The king, Marsilio, sent his troops in pursuit of the fugitive. Having made Melisendra his wife, Don Gayferos delivered her up captive to the Moors at Saragossa. This was the story of the puppet-show of Master Peter, exhibited to Don Quixote and his squire at "the inn beyond the hermitage."—Cervantes, *Don Quixote*, II. ii. 7 (1615).

Melissa, a prophetess who lived in Merlin's cave. Bradamant gave her the enchanted ring to take to Rogero; so, under the form of Atlantês, she went to Alcina's isle, delivered Rogero, and disenchanted all the captives in the island.

In bk. xix. Melissa, under the form of Rodomont, persuaded Agramant to break the league which was to settle the contest by single combat, and a general battle ensued.—Ariosto, *Orlando Furioso* (1516).

*** This incident of bk. xix. is similar to that in Homer's *Iliad*, iii. iv., where Paris and Menelâos agree to settle the contest by

Highland Mary

B. E. Spence, Sculptor

Edwin Roffe, Engraver



BURNS'S Highland Mary was one of his first loves, and the poems addressed to her both before and after her death are among the most beautiful of his lyrics. The poem "Highland Mary" was composed upon the sixth anniversary of her death.

*"Ye banks and braes and streams around
The castle o' Montgomery,
Green be your woods and fair your flowers,
Your waters never drumlie;
There simmer first unfauld her robes,
And there the langest tarry;
For there I took the last fareweel
O' my sweet Highland Mary.*

*"Wi' mony a vow and locked embrace,
Our parting was fu' tender;
And, pledging aft to meet again,
We tore oursets asunder;
But oh! fell death's untimely frost,
That nipt my flower sae early!
Now green's the sod, and cauld's the clay,
That wraps my Highland Mary.*

*"O, pale, pale now, those rosy lips,
I aft hae kissed sae fondly;
And closed for aye the sparkling glance
That dwelt on me sae kindly;
And mouldering now in silent dust
That heart that lo'ed me dearly:
But still within my bosom's core
Shall live my Highland Mary."*

Burns's "Highland Mary."



HIGHLAND MARY.

single combat; but Minerva persuades Pandaros to break the truce, and a general battle ensues.

Me'lita (now *Malta*). The point to which the vessel that carried St. Paul was driven was the "Porto de San Paolo," and according to tradition, the cathedral of Citta Vecchia stands on the site of the house of Publius, the Roman governor. St. Paul's grotto, a cave in the vicinity, is so named in honor of this great apostle.

Meli'tus, a gentleman of Cyprus, in the drama called *The Laws of Candy*, by Beaumont and Fletcher (1647).

Melizyus, king of Thessaly, in the golden era of Saturn. He was the first to tame horses for the use of man.

Melizyus (King) held his court in the Tower of Chivalry, and there knighted Graunde Amoure, after giving him the following advice:

And first *Good Hope* his legge harneyes should be;

His habergion, of *Perfect Ryhteousnes*,
Gird first with the girdle of *Chastitie*;
His rich placarde should be good busines,
Brodred with *Alms* . . .

The helmet *Mekenes*, and the shelde *Good Fayeth*,
His swerde *God's Word*, as St. Paule sayeth.

Stephen Hawes, *The Passe-tyme of Plesure*, xxviii. (1515).

Mell (*Mr.*), the poor, down-trodden second master at Salem House, the school of Mr. Creakles. Mr. Mell played the flute. His mother lived in an almshouse, and Steerforth used to taunt Mell with this "degradation," and indeed caused him to be discharged. Mell emigrated to Australia, and succeeded well in the new country.—C. Dickens, *David Copperfield* (1849).

Melle'font (2 *syl.*), in love with Cynthia, daughter of Sir Paul Pliant. His aunt, Lady Touchwood, had a criminal fondness for him, and, because he repelled her advances, she vowed his ruin. After passing several hair-breadth escapes from the "double dealing" of his aunt and his "friend," Maskwell, he succeeded in winning and marrying the lady of his attachment.—W. Congreve, *The Double Dealer* (1700).

Mellifluous Doctor (*The*), St. Bernard, whose writings were called "a river of paradise" (1091–1153).

Melnotte (*Claude*), a gardener's son, in love with Pauline, "the Beauty of Lyons," but treated by her with contempt. Beauseant and Glavis, two other rejected suitors, conspired with him to humble the proud fair one. To this end, Claude assumed to be the prince of Como, and Pauline married him, but was indignant when she discovered how she had been duped. Claude left her to join the French army, and, under the name of Morier, rose in two years and a half to the rank of colonel. He then returned to Lyons, and found his father-in-law on the eve of bankruptcy, and Pauline about to be sold to Beauseant to pay the creditors. Claude paid the money required, and claimed Pauline as his loving and truthful wife.—Lord L. B. Lytton, *Lady of Lyons* (1838).

Melo (*Juan de*), born at Castile in the fifteenth century. A dispute having arisen at Esalo'na upon the question whether Achillès or Hector were the braver warrior, the Marquis de Ville'na called out, "Let us see if the advocates of Achillès can fight as well as prate." At the word, there appeared in the assembly a gigantic fire-breathing monster, which repeated the

same challenge. Every one shrank back except Juan de Melo, who drew his sword and placed himself before King Juan II. to protect him, "tide life, tide death." The king appointed him alcaydê of Alcala la Real, in Grana'da, for his loyalty.—*Chronica de Don Alvaro de Luna*.

Melrose (*Violet*), an heiress, who marries Charles Middlewick. This was against the consent of his father, because Violet had the bad taste to snub the retired tradesman, and considered vulgarity as the "unpardonable sin."

Mary Melrose, Violet's cousin, but without a penny. She marries Talbot Champneys; but his father, Sir Geoffrey, wanted him to marry Violet, the heiress.—H. J. Byron, *Our Boys* (a comedy, 1875).

Melusi'na, the most famous of the *fées* of France. Having enclosed her father in a mountain for offending her mother, she was condemned to become a serpent every Saturday. When she married the count of Lusignan, she made her husband vow never to visit her on that day, but the jealousy of the count made him break his vow. Melusina was, in consequence, obliged to leave her mortal husband, and roam about the world as a ghost till the day of doom. Some say the count immured her in the dungeon wall of his castle.—*Jean d'Arras* (fourteenth century).

*** The cry of despair given by the *fée* when she discovered the indiscreet visit of her husband, is the origin of the phrase, *Un cri de Mélusine* ("A shriek of despair").

Melvil (*Sir John*), a young baronet, engaged to be married to Miss Sterling, the elder daughter of a City merchant, who promises to settle on her £800,000. A little before the marriage, Sir John finds

that he has no regard for Miss Sterling, but a great love for her younger sister, Fanny, to whom he makes a proposal of marriage. His proposal is rejected; and it is soon brought to light that Miss Fanny had been clandestinely married to Lovewell for four months.—Colman and Garrick, *The Clandestine Marriage* (1766).

Melville (*Major*), a magistrate at Cairnvreckan village.—Sir W. Scott, *Waverley* (time, George II.).

Melville (*Sir Robert*), one of the embassy from the privy council to Mary queen of Scots.—Sir W. Scott, *The Abbot* (time, Elizabeth).

Melville, the father of Constantia.—C. Macklin, *The Man of the World* (1764).

Melville (*Julia*), a truly noble girl, in love with Faulkland, who is always jealous of her without a shadow of cause. She receives his innuendos without resentment, and treats him with sincerity and forbearance (see act i. 2).—Sheridan, *The Rivals* (1775).

Melyhalt (*The Lady*), a powerful subject of King Arthur, whose domains Sir Galiot invaded; notwithstanding which the lady chose Sir Galiot as her fancy knight and chevalier.

Memnon, king of the Ethiopians. He went to the assistance of his uncle, Priam, and was slain by Achillês. His mother, Eos, inconsolable at his death, weeps for him every morning, and her tears constitute what we call dew.

Memnon, the black statue of King Amen'ophis III., at Thebes, in Egypt, which, being struck with the rays of the

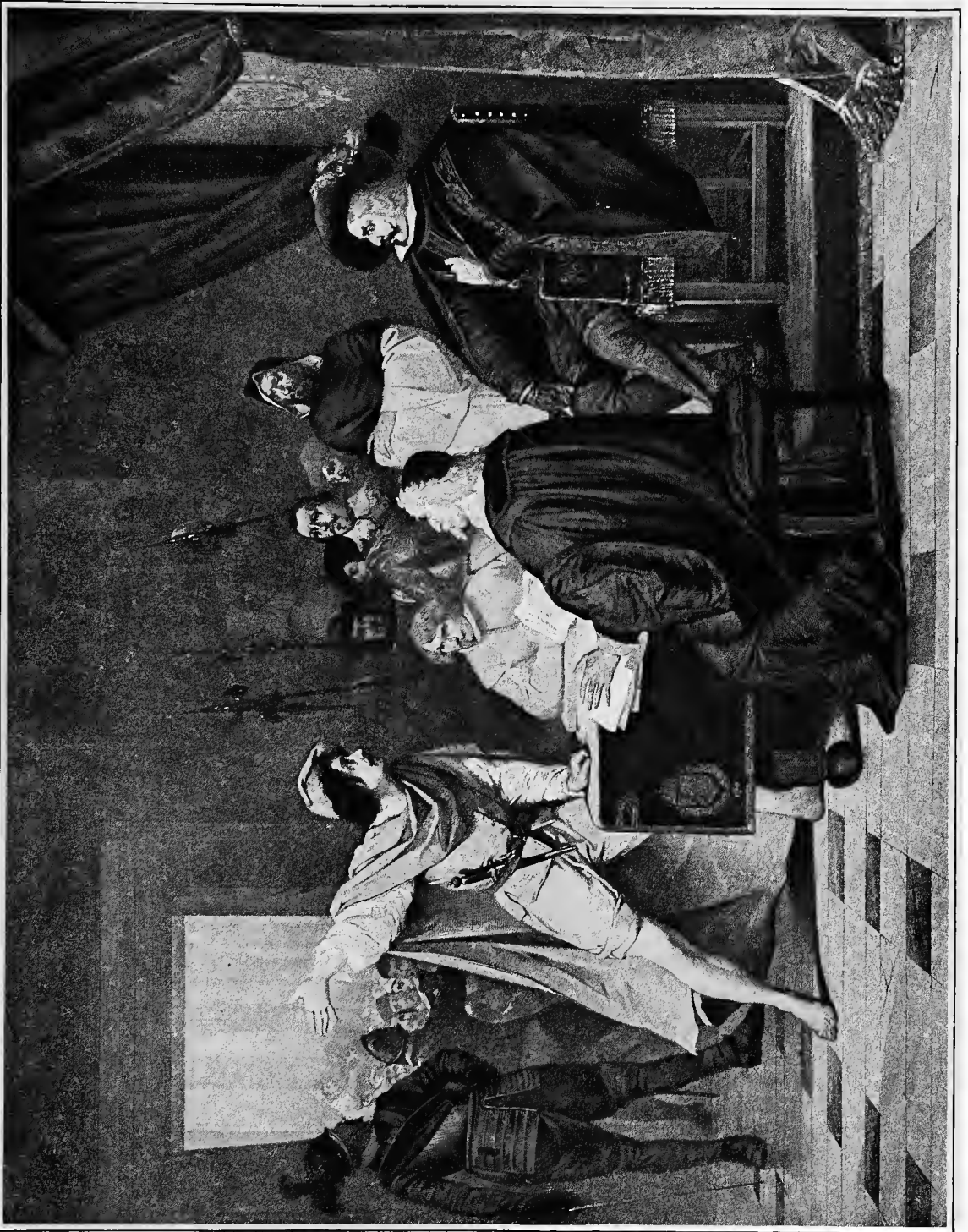


Masaniello

Hamman, Artist

Cottin, Engraver

TOMASO ANIELLO, by abbreviation Masaniello, was a fisherman, born at Amalfi, in the kingdom of Naples, in 1623. The Spaniards, who at that time ruled Naples, oppressed the people with cruel exactions and outrageous taxes, which took from them everything they earned. Made desperate by this tyranny, they rebelled, and Masaniello placed himself at the head of the excited populace and rushed to the palace of the viceroy crying "Down with the taxes! Down with this bad government!" The rebellion was successful for a time, and the people had everything their own way; but, at last, Masaniello, overcome by strategy, was persuaded to assume the robes and state of a King, then lost his reason, and committed the wildest freaks under the influence, probably, of drugs administered by those in power, and was finally assassinated, July 16, 1647.



MASANIELLO.

morning sun, gives out musical sounds. Kircher says these sounds are due to a sort of clavicin or Æolian harp enclosed in the statue, the cords of which are acted upon by the warmth of the sun. Cambyzes, resolved to learn the secret, cleft the statue from head to waist; but it continued to utter its morning melody notwithstanding.

Memnon, "the mad lover," general of As'torax, king of Paphos.—Beaumont and Fletcher, *The Mad Lover* (1617).

Memnon, the title of a novel by Voltaire, the object of which is to show the folly of aspiring to too much wisdom.

Memnon's Sister, He'mera, mentioned by Dictys Cretensis.

Black, but such as in esteem
Prince Memnon's sister might beseem.
Milton, *Il Penseroso* (1638).

Memorable (*The Ever-*), John Hales, of Eton (1584–1656).

Memory. The persons most noted for their memory are:

Magliabecchi, of Florence, called "The Universal Index and Living Cyclopædia" (1633–1714).

P. J. Beronicius, the Greek and Latin improvisator, who knew by heart Horace, Virgil, Cicero, Juvenal, both the Plinys, Homer, and Aristophānēs. He died at Middleburgh, in 1676.

Andrew Fuller, after hearing 500 lines twice, could repeat them without a mistake. He could also repeat verbatim a sermon or speech; could tell either backwards or forwards every shop sign from the Temple to the extreme end of Cheap-side, and the articles displayed in each of the shops.

"Memory" Woodfall could carry in his head a debate, and repeat it a fortnight afterwards.

"Memory" Thompson could repeat the names, trades, and particulars of every shop from Ludgate Hill to Piccadilly.

William Ratcliff, the husband of the novelist, could repeat a debate the next morning.

Memory (*The Bard of*), Samuel Rogers, author of the *Pleasures of Memory* (1762–1855).

Men of Prester John's Country.

Prester John, in his letter to Manuel Comnēnus, says his land is the home of men with horns; of one-eyed men (the eye being in some cases before the head, and in some cases behind it); of giants, forty ells in height (*i.e.* 120 feet); of the phoenix, etc.; and of ghouls who feed on premature children. He gives the names of fifteen different tributary states, amongst which are those of Gog and Magog (now shut in behind lofty mountains); but at the end of the world these fifteen states will overrun the whole earth.

Menalcas, any shepherd or rustic. The name occurs in the *Idylls* of Theocritus, the *Eclogues* of Virgil, and the *Shepherdes Calendar* of Spenser.

Men'cia of Mosquera (*Donna*) married Don Alvaro de Mello. A few days after the marriage, Alvaro happened to quarrel with Don An'drea de Baesa and kill him. He was obliged to flee from Spain, leaving his bride behind, and his property was confiscated. For seven years she received no intelligence of his whereabouts (for he was a slave most of the time), but when seven years had elapsed the report of his death in Fez reached her. The young

widow now married the marquis of Guardia, who lived in a grand castle near Burgos, but walking in the grounds one morning she was struck with the earnestness with which one of the under-gardeners looked at her. This man proved to be her first husband, Don Alvaro, with whom she now fled from the castle; but on the road a gang of robbers fell upon them. Alvaro was killed, and the lady taken to the robbers' cave, where Gil Blas saw her and heard her sad tale. The lady was soon released, and sent to the castle of the marquis of Guardia. She found the marquis dying from grief, and indeed he died the day following, and Mencía retired to a convent.—Lesage, *Gil Blas*, i. 11-14 (1715).

Mendoza (*Isaac*), a rich Jew, who thinks himself monstrously wise, but is duped by every one. (See under ISAAC.)—Sheridan, *The Duenna* (1775).

Mennibojou, a North American Indian deity.

Menteith (*The earl of*), a kinsman of the earl of Montrose.—Sir W. Scott, *Legend of Montrose* (time, Charles I.).

Mentor, a wise and faithful adviser or guide. So called from Mentor, a friend of Ulyssês, whose form Minerva assumed when she accompanied Telemachus in his search for his father.—Fénelon, *Télémaque* (1700).

Mentz (*Baron von*), a Heidelberg bully, whose humiliation at the hands of the fellow-student he has insulted is the theme of an exciting chapter in Theodore S. Fay's novel, *Norman Leslie* (1835).

Mephistoph'eles (5 syl.), the sneering, jeering, leering attendant demon of Faust in Goethe's drama of *Faust*, and Gounod's

opera of the same name. Marlowe calls the name "Mephostophilis" in his drama entitled *Dr. Faustus*. Shakespeare, in his *Merry Wives of Windsor*, writes the name "Mephostophilus;" and in the opera he is called "Mefistofele" (5 syl.). In the old demonology, Mephistophelês was one of the seven chief devils, and second of the fallen archangels.

Mephostophilis, the attendant demon of Faustus, in Marlowe's tragedy of *Dr. Faustus* (1589).

There is an awful melancholy about Marlowe's "Mephostophilis," perhaps more expressive than the malignant mirth of that fiend in the renowned work of Goethe.—Hallam.

Mephostophilus, the spirit or familiar of Sir John Faustus or [Dr.] John Faust (Shakespeare, *Merry Wives of Windsor*, 1596). Subsequently it became a term of reproach, about equal to "imp of the devil."

Mercedes, Spanish woman, who, to disarm suspicion, drinks the wine poisoned for the French soldiery who have invaded the town. She is forced to let her baby drink it, also, and gives no sign of perturbation until the invaders, twenty in number, have partaken of the wine, and the baby grows livid and expires before their eyes.—Thomas Bailey Aldrich, *Mercedes* (drama, 1883).

Mercer (*Major*), at the presidency of Madras.—Sir W. Scott, *The Surgeon's Daughter* (time, George II.).

Merchant of Venice (*The*), Antonio, who borrowed 3000 ducats for three months of Shylock, a Jew. The money was borrowed to lend to a friend named Bassanio, and the Jew, "in merry sport," instead of interest, agreed to lend the

Coquelin as Mascarille



*M*ASCARILLE is the valet of La Grange. In order to reform two silly, romantic girls, La Grange and Du Croisy introduce to them their valets as the "Marquis of Mascarille," and the "Viscount of Jodelet." The girls are taken with their "aristocratic visitors;" but when the game has gone far enough, the masters enter and unmask the trick.

Cathos: "I beg you, Monsieur, do not be inexorable to this easy chair which has been opening its arms to you for a quarter of an hour; satisfy its desire to embrace you."

Mascarille (seating himself): "Well, ladies, what do you think of Paris?"

Molière's "Les Precieuses Ridicules."



COQUELIN AS MASCARILLE.

money on these conditions: If Antonio paid it within three months, he should pay only the principal; if he did not pay it back within that time, the merchant should forfeit a pound of his own flesh, from any part of his body the Jew might choose to cut it off. As Antonio's ships were delayed by contrary winds, he could not pay the money, and the Jew demanded the forfeiture. On the trial which ensued, Portia, in the dress of a law doctor, conducted the case, and, when the Jew was going to take the forfeiture, stopped him by saying that the bond stated "a pound of flesh," and that, therefore, he was to shed no drop of blood, and he must cut neither more nor less than an exact pound, on forfeit of his life. As these conditions were practically impossible, the Jew was nonsuited and fined for seeking the life of a citizen.—Shakespeare, *Merchant of Venice* (1598).

The story is in the *Gesta Romanorum*, the tale of the bond being ch. xlviii., and that of the caskets ch. xcix.; but Shakespeare took his plot from a Florentine novelette called *Il Pecorone*, written in the fourteenth century, but not published till the sixteenth.

There is a ballad on the subject, the date of which has not been determined. The bargain runs thus:

"No penny for the loan of it,
For one year shall you pay—
You may do me a good turn
Before my dying day;
But we will have a merry jest,
For to be talkêd long;
You shall make me a bond," quoth he,
"That shall be large or strong."

Merchant's Tale (*The*), in Chaucer, is substantially the same as the first Latin metrical tale of Adolphus, and is not unlike a Latin prose tale given in the appen-

dix of T. Wright's edition of Æsop's fables. The tale is this:

A girl named May married January, an old Lombard baron, 60 years of age, but entertained the love of Damyan, a young squire. She was detected in familiar intercourse with Damyan, but persuaded her husband that his eyes had deceived him, and he believed her.—Chaucer, *Canterbury Tales* (1388).

Mercian Laws. (See MARTIAN.)

Mercilla, a "maiden queen of great power and majesty, famous through all the world, and honored far and nigh." Her kingdom was disturbed by a soldan, her powerful neighbor, stirred up by his wife Adicia. The "maiden queen" is Elizabeth; the "soldan," Philip of Spain, and "Adicia" is injustice, presumption, or the bigotry of popery.—Spenser, *Faëry Queen*, v. (1596).

Mercutio, kinsman of Prince Escalus, and Romeo's friend. An airy, sprightly, elegant young nobleman, so full of wit and fancy that Dryden says Shakespeare was obliged to kill him in the third act, lest the poet himself should have been killed by Mercutio.—Shakespeare, *Romeo and Juliet* (1598).

Mercutio of Actors (*The*), William Lewis (1748–1811).

Mercy, a young pilgrim, who accompanied Christiana in her walk to Zion. When Mercy got to the Wicket Gate, she swooned from fear of being refused admittance. Mr. Brisk proposed to her, but being told that she was poor, left her, and she was afterwards married to Matthew, the eldest son of Christian.—Bunyan, *Pilgrim's Progress*, ii. (1684).

Merdle (*Mr.*), banker, a skit on the directors of the Royal British bank, and on Mr. Hudson, "the railway king." Mr. Merdle, of Harley Street, was called the "Master Mind of the Age." He became insolvent, and committed suicide. Mr. Merdle was a heavily made man, with an obtuse head, and coarse, mean, common features. His chief butler said of him, "Mr. Merdle never was a gentleman, and no ungentlemanly act on Mr. Merdle's part would surprise me." The great banker was "the greatest forger and greatest thief that ever cheated the gallows."

Lord Decimus [*Barnacle*] began waving Mr. Merdle about . . . as Gigantic Enterprise. The wealth of England, Credit, Capital, Prosperity, and all manner of blessings.—Bk. ii. 24.

Mrs. Merdle, wife of the bank swindler. After the death of her husband, society decreed that Mrs. Merdle should still be admitted among the sacred few; so Mrs. Merdle was still received and patted on the back by the upper ten.—C. Dickens, *Little Dorrit* (1857).

Meredith (*Jack*). Son of Sir John, and the accepted lover of Millicent Chyne. To make the money to marry her, Jack breaks with his father, who disapproves of the match, and goes to Africa to seek his fortune. Millicent, who is a self-seeking girl, loving supremely the ease and pleasure that money will bring, amuses herself during Jack's absence by a career of flirtation, playing fast and loose especially with Guy Oscard, a friend of Jack's. Oscard knows nothing of the engagement, nor does either man learn of the other's infatuation, even when Oscard goes to join Meredith in Africa. Here they meet an old Eton friend of Meredith's, Maurice Gordon, and his sister Jocelyn, a beautiful and true-hearted woman. With Victor Dur-

novo, a half-breed, Oscard and Meredith penetrate to a plateau in the heart of Africa, where grows in profusion a rare and costly drug, "simiacine." It is by securing a supply of this that they hope to make their fortunes. After many hair-breadth escapes and thrilling adventures, Meredith returns to London with enough money to marry, but on the very eve of the wedding the appearance of Oscard reveals Millicent's treachery to both men, and the match is broken off. Later Meredith goes back to Africa and marries Jocelyn.—Henry Seton Merriman, *With Edged Tools* (1894).

Meredith (*Janice*). A beautiful American girl of the time of the Revolution, who lives in New Brunswick, New Jersey, and goes through a series of adventures during the war. Her father, a Tory to the backbone, has indentured to him, among other servants brought over in a shipload of convicts from England, Charles Fownes, a gentleman by birth. Fownes falls in love with Janice, and finally wins her hand, although not until she has passed through a series of adventures, now as the captive of the British, and now of the Continentals. In these experiences she meets Washington, Lee, André, and many other historical characters of the Revolution. Fownes, whose real name is Brereton, takes service in the American army, rises to be a general, and is affianced to Janice while she is under the especial protection of General and Lady Washington.—Paul Leicester Ford, *Janice Meredith* (1900).

Meredith (*Mr.*), one of the conspirators with Redgauntlet.—Sir W. Scott, *Redgauntlet* (time, George III.).

Meredith (*Mr. Michael*), "the man of mirth," in the managing committee of the

The Mesmerist and Mathias



Adrien Marie, Artist

Gillott, Engraver

IN THIS DRAMA Mathias, the Burgomaster, is brought before the court and charged with the murder of the Polish Jew. The aid of a mesmerist is called in, and Mathias is thrown into a trance, and in answer to the questions of the mesmerist, confesses his crime.

Mesmerist

(To Mathias, in a firm voice)

It is the night of the 24th December, 1818?

Mathias (In a low voice)

Yes.

Mesmerist

What time is it?

Mathias

Half past eleven.

Mesmerist

Speak on, I command you!—

Mathias

The people are leaving the inn. —I am alone with the Jew, who warms himself at the stove. Outside, everything sleeps. Nothing is heard, except from time to time the Jew's horse under the shed, when he shakes his bells.

Mesmerist

Of what are you thinking?

Mathias

I am thinking that I must have money,—that if I have not three thousand francs by the 31st, the inn will be taken from me. I am thinking that no one is stirring; that it is night; that there are two feet of snow upon the ground, and that the Jew will follow the high road quite alone.

Mesmerist

Have you already decided to attack him?— —

Mathias (In a low voice)

He looks at me! He has grey eyes. (As if speaking to himself) I must strike the blow.

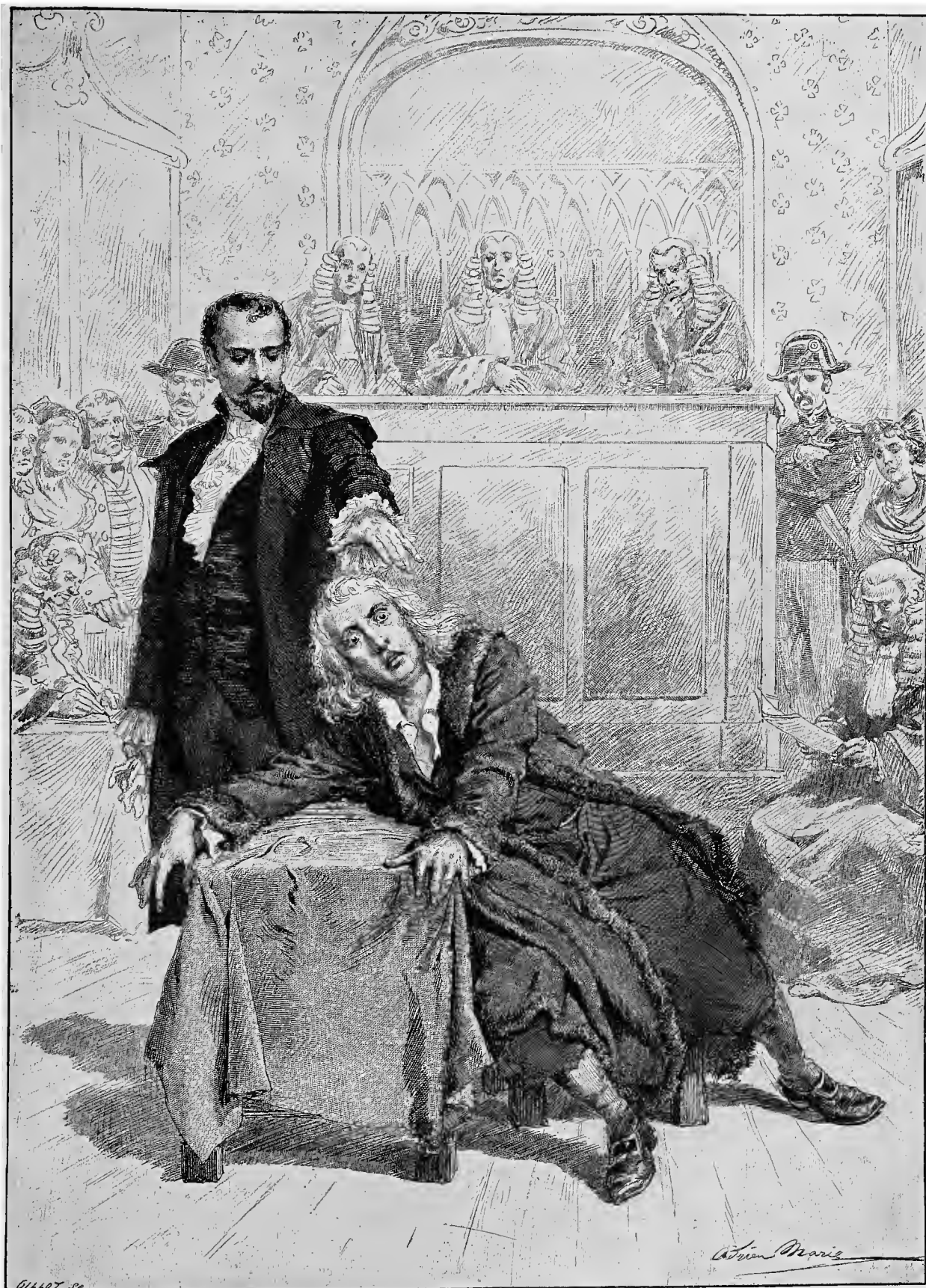
Mesmerist

You are decided?

Mathias

Yes—yes; I will strike the blow! I will risk it!

Leopold Lewis's "The Bells."



THE MESMERIST AND MATHIAS.

Spa hotel.—Sir. W. Scott, *St. Ronan's Well*. (time, George III.).

Meredith (*Sir*), a Welsh knight.—Sir W. Scott, *Castle Dangerous* (time, Henry I.).

Meredith (*Owen*), pseudonym of the Hon. Edward Robert Bulwer Lytton (Lord Lytton), author of *The Wanderer* (1859), etc. This son of Lord Bulwer Lytton, poet and novelist, succeeded to the peerage in 1873.

Me'rida (*Marchioness*), betrothed to Count Valantia.—Mrs. Inchbald, *Child of Nature*.

Meridarpax, the pride of mice.

Now nobly towering o'er the rest, appears
A gallant prince that far transcends his years;
Pride of his sire, and glory of his house,
And more a Mars in combat than a mouse;
His action bold, robust his ample frame,
And Meridarpax his resounding name.

Parnell, *The Battle of the Frogs and Mice*, iii. (about 1712).

Merid'ies or "Noonday Sun," one of the four brothers who kept the passages of Castle Perilous. So Tennyson has named him; but in the *History of Prince Arthur*, he is called "Sir Permônês, the Red Knight."—Tennyson, *Idylls* ("Gareth and Lynette"); Sir T. Malory, *History of Prince Arthur*, i. 129 (1470).

Merion (*James*), New York lawyer, who plays the lover to three women, honestly believing himself enamoured of each.—Ellen Olney Kirke, *A Daughter of Eve* (1889).

Merle (*Madame*), a plausible woman with an ambition to be thought the incarnation of propriety, who carries with her the knowledge that she is the mistress of a man who has a wife, and that Madame

Merle's illegitimate daughter is brought up by the step-mother, who knows nothing of the shameful story.—Henry James, *The Portrait of a Lady* (1881).

Merlin (*Ambrose*), prince of enchanters. His mother was Matilda, a nun, who was seduced by a "guileful sprite," or incubus, "half angel and half man, dwelling in mid-air betwixt the earth and moon." Some say his mother was the daughter of Pubidius, lord of Math-traval, in Wales; and others make her a princess, daughter of Demetius, king of Demet'ia. Blaise baptized the infant, and thus rescued it from the powers of darkness.

Merlin died spell-bound, but the author and manner of his death are given differently by different authorities. Thus, in the *History of Prince Arthur* (Sir T. Malory, 1470), we are told that the enchantress Nimue or Ninive inveigled the old man, and "covered him with a stone under a rock." In the *Morte d'Arthur* it is said "he sleeps and sighs in an old tree, spell-bound by Vivien." Tennyson, in his *Idylls* ("Vivien"), says that Vivien induced Merlin to take shelter from a storm in a hollow oak tree, and left him spell-bound. Others say he was spell-bound in a hawthorn bush, but this is evidently a blunder. (See MERLIN THE WILD.)

* * Merlin made "the fountain of love," mentioned by Bojardo in *Orlando Innamorato*, l. 3.

Ariosto, in *Orlando Furioso*, says he made "one of the four fountains" (ch. xxvi.).

He also made the Round Table at Carduel for 150 knights, which came into the possession of King Arthur on his marriage with Queen Guinever; and brought from Ireland the stones of Stonehenge on Salisbury Plain.

Allusion is made to him in the *Faëry*

Queen; in Ellis's *Specimens of Early English Metrical Romances*; in Drayton's *Polyolbion*; in *Kenilworth*, by Sir W. Scott, etc. T. Heywood has attempted to show the fulfilment of Merlin's prophecies.

Of Merlin and his skill what region doth not hear? . . .

Who of a British nymph was gotten, whilst she played

With a seducing sprite . . .

But all Demetia thro' there was not found her peer.

Drayton, *Polyolbion*, v. (1612).

Merlin (The English), W. Lilly, the astrologer, who assumed the *nom de plume* of "Merlinus Anglicus" (1602-1681).

Merlin the Wild, a native of Caledonia, who lived in the sixteenth century, about a century after the great Ambrose Merlin, the sorcerer. Fordun, in his *Scotichronicon*, gives particulars about him. It was predicted that he would die by earth, wood, and water, which prediction was fulfilled thus: A mob of rustics hounded him, and he jumped from a rock into the Tweed, and was impaled on a stake fixed in the river bed. His grave is still shown beneath an aged hawthorn bush at Drummelzier, a village on the Tweed.

Merlin's Cave, in Dynevor, near Carmarthen, noted for its ghastly noises of rattling iron chains, brazen caldrons, groans, strokes of hammers, and ringing of anvils. The cause is this: Merlin set his spirits to fabricate a brazen wall to encompass the city of Carmarthen, and as he had to call on the Lady of the Lake, bade them not to slacken their labor till he returned; but he never did return, for Vivien by craft got him under the enchanted stone, and kept him there. Tennyson says he was spell-bound by Vivien in a hollow oak tree, but the *History of*

Prince Arthur (Sir T. Malory) gives the other version.—Spenser, *Faëry Queen*, iii. 3 (1590).

Merop's Son, a nobody, a *terra filius*, who thinks himself somebody. Thus Phaëton (Merop's son), forgetting that his mother was an earthborn woman, thought he could drive the horses of the sun, but not being able to guide them, nearly set the earth on fire. Many presume like him, and think themselves capable or worthy of great things, forgetting all the while that they are only "Merop's son."

Why, Phaëton (for thou art Merop's son),
Wilt thou aspire to guide the heavenly car,
And with thy daring folly burn the world?
Shakespeare, *Two Gentlemen of Verona*, act iii. sc. 1 (1594).

Merrilees (Meg), a half-crazy woman, part sibyl and part gypsy. She is the ruler and terror of the gypsy race. Meg Merrilees was the nurse of Harry Bertram.—Sir W. Scott, *Gay Mannering* (time, George II.).

In the dramatized version of Scott's novel, Miss Cushman [1845-9] made "Meg Merrilees" her own. She showed therein indisputably the attributes of genius. Such was her power over the intention and feeling of the part, that the mere words were quite a secondary matter. It was the figure, the gait, the look, the gesture, the tone, by which she put beauty and passion into language the most indifferent.—Henry Morley.

Merry Andrew, Andrew Borde, physician to Henry VIII. (1500-1549).

*** Prior has a poem on *Merry Andrew*.

Merry Monarch (The), Charles II., of England (1630, 1660-1685).

Merry Mount. Name of the home of a certain Englishman, called in the chronicle "the pestilent Morton," who set up a May-pole in colonial Massachusetts.



Father Matthew and Sir Rolfe



W. B. Davis, Artist

"WHEN Fergus saw Father Matthew, he probably divined on what errand of mercy he had come ; for he looked into his face and then suddenly covered his eyes and began to cry like a child. He said not a word of the condition of affairs, but the almost childlike condition of helplessness and grief in the old man's face was enough. Father Matthew understood it all, and the good priest went into the presence of the Master of Tasmer with a heart burning with just anger. Sir Rolfe was sitting brooding over the fire. Occasionally he lifted his eyes to the door of the oratory, whispering when he did so, some audible prayer, for in the faintly-lit gloom the great white cross was solemnly visible.

"It was the first object that met Father Matthew's vision, and with a rapid step he passed Sir Rolfe, and for a few moments silently prostrated himself in the silent presence."

From the "New York Ledger."

Mrs. Barr's "Beads of Tasmer."



FATHER MATTHEW AND SIR ROLFE.

"That worthy gentleman, Mr. John Endicott, . . . visiting those parts, caused that May-pole to be cut down, and rebuked them for their profaneness . . . so they now (or others)• changed the name of their place, 'Merry Mount,' again, and called it 'Mount Dagon.'"—William Bradford, *History of the Plymouth Plantation* (1630–50).

Mer'rylegs, a highly trained, performing dog, belonging to Signor Jupe, clown in Sleary's circus. This dog leaves the circus when his master disappears, but several years afterwards finds its way back and dies.—C. Dickens, *Hard Times* (1854).

Merthyr Tydvil, a corruption of *Martyr St. Tiddil*, a Welsh princess who suffered martyrdom.

Merton (*Tommy*), one of the chief characters in *Sanford and Merton*, a tale for boys, by Thomas Day (1783–9).

Merton (*Tristram*). Thomas Babington Macaulay (Lord Macaulay), so signs the ballads and sketches which he inserted in *Knight's Quarterly Magazine*.

Mertoun (*Basil*), alias VAUGHAN, formerly a pirate.

Mordaunt Mertoun, son of Basil Mertoun. He marries Brenda Troil.—Sir W. Scott, *The Pirate* (time, William III.).

Merveilleuse [*Mair.vay.'uze*], the sword of Doolin of Mayence. It was so sharp that, if placed edge downwards on a block of wood, it would cut through it of itself.

Mervett (*Gustavus de*), in *Charles XII.*, an historical drama by J. R. Planché (1826).

Mervyn (*Mr. Arthur*), guardian of Julia

Mannerling.—Sir W. Scott, *Guy Mannerling* (time, George II.).

Messali'na, wife of the Emperor Claudius of Rome. Her name is a by-word for incontinency (A.D. *–48).

Messalina (*The Modern*), Catherine II. of Russia (1729–1796).

Messalina of Germany, Barbary of Cilley, second wife of Kaiser Sigismund of Germany (fifteenth century).

Messala. Haughty young Roman who feigns friendship for Ben-Hur, and betrays his confidence. In after years the scheme of revenge nursed by the ruined youth is fulfilled in the famous chariot-race.—Lew Wallace, *Ben Hur, A Tale of the Christ* (1880).

Messiah (*The*), an epic poem in fifteen books, by F. G. Klopstock. The first three were published in 1748, and the last in 1773. The subject is the last days of Jesus, His crucifixion and resurrection. Bk. i. Jesus ascends the Mount of Olives, to spend the night in prayer. Bk. ii. John the Beloved, failing to exorcise a demoniac, Jesus goes to his assistance; and Satan, rebuked, returns to hell, where he tells the fallen angels his version of the birth and ministry of Christ, whose death he resolves on. Bk. iii. Messiah sleeps for the last time on the Mount of Olives; the tutelar angels of the twelve apostles, and a description of the apostles are given. Satan gives Judas a dream, and then enters the heart of Caiaphas. Bk. iv. The council in the palace of Caiaphas decree that Jesus must die; Jesus sends Peter and John to prepare the Passover, and eats His Last Supper with His apostles. Bk. v. The three hours of agony in the

garden. Bk. vi. Jesus, bound, is taken before Annas, and then before Caiaphas. Peter denies his Master. Bk. vii. Christ is brought before Pilate; Judas hangs himself; Pilate sends Jesus to Herod, but Herod sends Him again to Pilate, who delivers Him to the Jews. Bk. viii. Christ nailed to the cross. Bk. ix. Christ on the cross. Bk. x. The Death of Christ. Bk. xi. The vail of the Temple rent, and the resurrection of many from their graves. Bk. xii. The burial of the body, and death of Mary, the sister of Lazarus. Bk. xiii. The resurrection and suicide of Philo. Bk. xiv. Jesus shows Himself to His disciples. Bk. xv. Many of those who had risen from their graves show themselves to others. Conclusion.

Messiah, an oratorio by Handel (1749). The libretto was by Charles Jennens, nicknamed "Soliman the Magnificent."

Metanoi'a, Repentance personified, by William Browne, in *Britannia's Pastorals*, v. (Greek, *mētanoia*, "repentance".)

Faire Metanoia is attending
To croune thee with those joys that know no ending.

Pastorals, v. 1 (1613).

Metasta'sio. The real name of this Italian poet was Trapassi (*death*). He was brought up by Gravina, who Grecized the name (1698–1782).

*** So "Melancthon" is the Greek form of *Schwarzerdê* ("black earth"); "Æcolampadius" is the Greek form of the German name *Hausschein*; "Desiderius Erasmus" is *Gheraerd Gheraerd* (the first "Gheraerd" is Latinized into *Desiderius*, and the latter is Grecized into *Erasmus*).

Meth'os, drunkenness personified. He is twin-brother of Gluttony, their mother being Caro (*fleshly lust*). In the battle of

Mansoul, Methos is slain by Agnei'a (*wifely chastity*) spouse of Eucra'tês (*temperance*), and sister of Parthen'ia (*maiden chastity*). (Greek, *methê* or *methūs* is "drunkenness.")—Phineas Fletcher, *The Purple Island*, vii., xi. (1633).

Met'ophis, the corrupt chief minister of Sesostris.

Il avait l'ame aussi corrompue et aussi artificieuse que Sesostris était sincère et généreux.—Fénelon, *Télémaque* (1700).

Mexit'li, chief god and idol of the Aztecas. He leaped full-grown into life, and with a spear slew those who mocked his mother, Coatlan'tona (4 *syl.*).

Already at [*his mother's breast*] the blow was aimed,
When forth Mexitli leapt, and in his hand
The angry spear.

Southey, *Madoc*, ii. 21 (1805).

*** Of course, it will be remembered that Minerva, like Mexitli, was born full-grown and fully armed.

Mezen'tius, king of the Tyrrhenians, who put criminals to death by tying them face to face with dead bodies.—Virgil, *Æneid*, viii. 485.

Mezzora'mia, an earthly paradise in Africa, accessible by only one road. Gaudentio di Lucca discovered the road, and lived at Mezzoramia for twenty-five years.—Simon Berington, *Gaudentio di Lucca*.

M. F. H., Master [*of the*] Fox-hounds.

Micaw'ber (*Mr. Wilkins*), a most unpractical, half-clever man, a great speechifier, letter writer, projector of bubble schemes, and, though confident of success, never succeeding. Having failed in everything in the old country, he migrated to

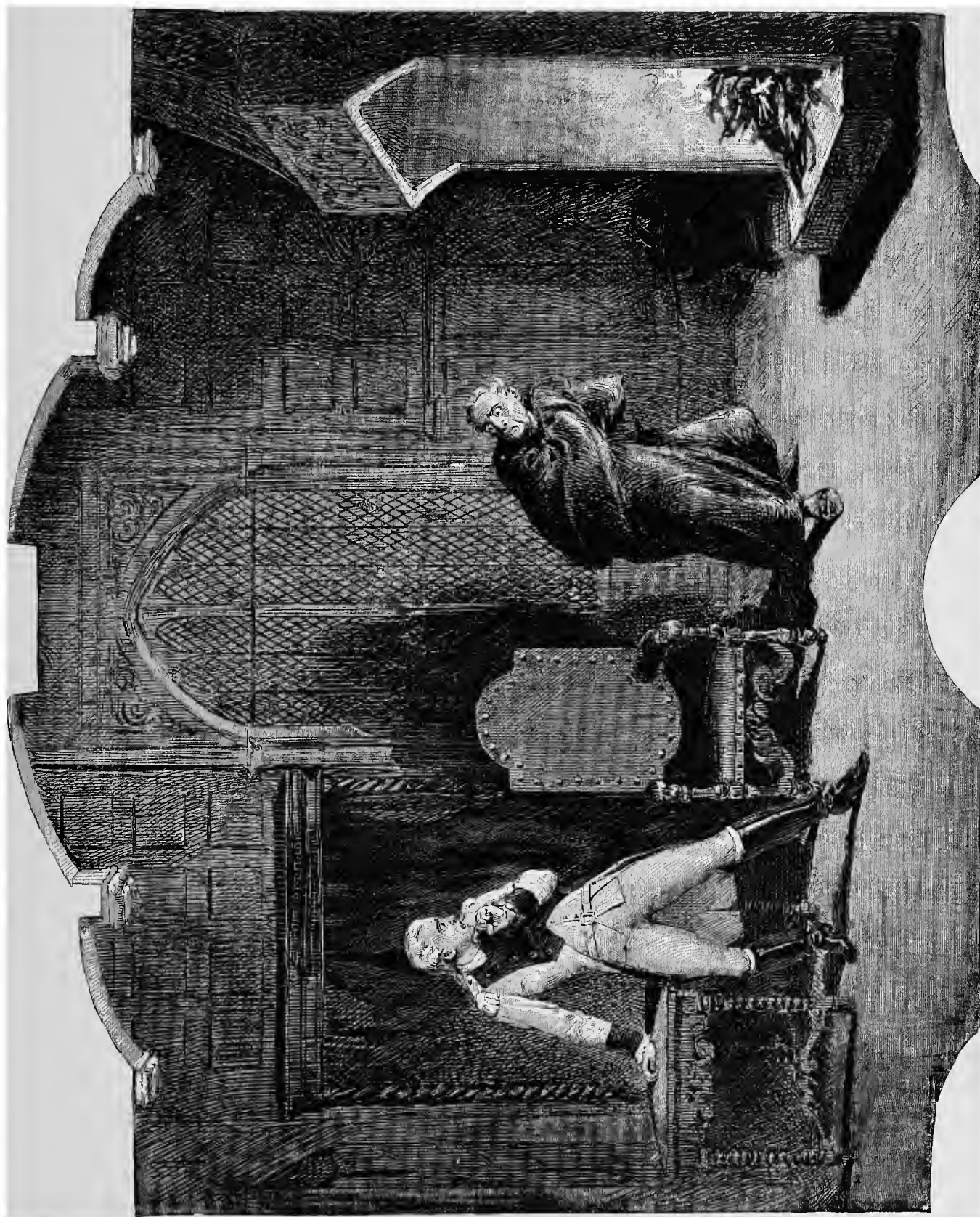
Bernard Mauprat and Jean Mauprat.



*M*AUPRAT, being in the chamber of his grandfather, sees a figure he takes for the apparition of his wicked uncle.

“Suddenly I saw rise before me a face so distinct, so easily recognized as different in all appearances of reality from the chimeras with which I had just been besieged, that I fell back into my seat, bathed in a cold sweat. Jean Mauprat was standing close to the bed. He had just risen from it, for he still held in his hand a fold of the half-drawn curtain. I was convinced, at the moment, that what I saw was a living being, a man of flesh and blood. It seems incredible, then, that I should have been frozen by an almost puerile terror. But it would be vain to deny it, although I could never explain it to myself. I was paralyzed by fear; his look petrified me; my tongue was palsied.”

George Sand's “Mauprat.”



BERNARD MAUPRAT AND JEAN MAUPRAT

Australia, and became a magistrate at Middlebay.—C. Dickens, *David Copperfield* (1849).

*** This truly amiable, erratic genius is a portrait of Dickens's own father, "David Copperfield" being Dickens, and "Mrs. Nickleby" (one can hardly believe it) is said to be Dickens's mother.

Mi'chael (2 *syl.*), the special protector and guardian of the Jews. This archangel is messenger of peace and plenty.—Sale's *Korân*, ii. notes.

*** That Michael was really the protector and guardian angel of the Jews we know from *Dan.* x. 13, 21; xii. 1.

Milton makes Michael the leader of the heavenly host in the war in heaven. The word means "God's power." Gabriel was next in command to the archangel Michael.

Go, Michael, of celestial armies prince
Paradise Lost, vi. 44 (1665).

*** Longfellow, in his *Golden Legend*, says that Michael is the presiding spirit of the planet Mercury, and brings to man the gift of prudence ("The Miracle-Play," iii., 1851).

Michael, the "trencher favorite" of Arden of Feversham, in love with Maria, sister of Mosby. A weak man, who both loves and honors Arden, but is inveigled by Mosby to admit ruffians into Arden's house to murder him.—Geo. Lillo, *Arden of Feversham* (1592).

Michael, God of Wind (*St.*). At the promontory of Malea is a chapel built to St. Michael, and the sailors say when the wind blows from that quarter it is occasioned by the violent motion of St. Michael's wings. Whenever they sail by that promontory, they pray St. Michael to keep his wings still.

St. Michael's Chair. It is said that any woman who has sat on Michael's chair (on St. Michael's Mount, in Cornwall), will rule her husband ever after.

Michael Angelo of Battle-Scenes (*The*), Michael Angelo Cerquozzi, of Rome (1600–1660).

Michael Angelo of France (*The*), Jean Cousin (1500–1590).

Michael Angelo des Kermesses, Peter van Laar, called *Le Bamboche*, born at Laaren (1613–1673).

Or *Michel-Ange des Bamboches*.

Michael Angelo of Music (*The*), Johann Christoph von Glück (1714–1787).

Michael Angelo of Sculptors (*The*), Pierre Puget (1623–1694).

Réné Michael Slodtz is also called the same (1705–1764).

Michael Angelo Titmarsh, one of the pseudonyms under which Thackeray contributed to *Frazer's Magazine* (1811–1863).

Michael Armstrong, "the factory boy." The hero and title of a novel by Mrs. Trollope (1839). The object of this novel is to expose what the authoress considered to be the evils of the factory system.

Michael Perez, the copper captain. (See PEREZ.)

Michael, the Stammerer, born at Armorium, in Phrygia, mounted the throne as emperor of Greece in A.D. 820. He used all his efforts to introduce the Jewish Sabbath and sacrifice.

I think I have proved . . .
 The error of all those doctrines so vicious . . .
 That are making such terrible work in the
 Churches
 By Michael the Stammerer.
 Longfellow, *The Golden Legend* (1851).

Michal, in the satire of *Absalom and Achitophel*, by Dryden and Tate, is meant for Catharine, the wife of Charles II.—Pt. ii. (1682).

Michelot, an unprincipled, cowardly, greedy man, who tries to discover the secret of "the gold-mine." Being procurator of the president of Lyons, his office was "to capture and arrest" those charged with civil or criminal offences.—E. Stirling, *The Gold-Mine, or Miller of Grenoble* (1854).

Micomico'na, the pretended queen of Micomicon. Don Quixote's adventure to Micomiconnia came to nothing, for he was taken home in a cage, almost as soon as he was told of the wonderful enchantments.—Cervantes, *Don Quixote*, I. iv. 2 (1605.)

Midas (*Justice*), appointed to adjudge a musical contest between Pol and Pan. He decides in favor of Pan, whereupon Pol throws off his disguise, appears as the god Apollo, and, being indignant at the decision, gives Midas "the ears of an ass."—Kane O'Hara, *Midas* (1764).

Edward Shuter (1728–1776) was pronounced by Garrick "the greatest comic actor;" and C. Dibdin says: "Nothing on earth could have been superior to his 'Midas.'"

Midas's Ears. The servant who used to cut the king's hair, discovering the deformity, was afraid to whisper the secret to any one, but, being unable to contain himself, he dug a hole in the earth, and,

putting his mouth into it, cried out, "King Midas has ass's ears!" He then filled up the hole and felt relieved.

Tennyson makes the barber a woman:

No livelier than the dame
 That whispered "Asses' ears" among the sedge.
 Tennyson, *The Princess*.

Middleburgh (*Mr. James*), an Edinburgh magistrate.—Sir W. Scott, *Heart of Midlothian* (time, George II.).


Middlemas (*Mr. Matthew*), a name assumed by General Witherington.

Mrs. Middlemas, wife of the general (born Zelia de Monçada).

Richard Middlemas, alias *Richard Tresham*, a foundling, apprenticed to Dr Gray. He discovers that he is the son of General Witherington, and goes to India, where he assumes the character of Sadoc, a black slave in the service of Mde. Montreville. He delivers Menie Gray by treachery to Tippoo Saib, and Hyder Ali gives him up to be crushed to death by an elephant.—Sir W. Scott, *The Surgeon's Daughter* (time, George II.).

Middlewick (*Mr. Perkyn*), a retired buttermilkman, the neighbor of Sir Geoffrey Champneys, and the father of Charles. The buttermilkman is innately vulgar, drops his *h's* and inserts them out of place, makes the greatest geographical and historical blunders, has a tyrannical temper, but a tender heart. He turns his son adrift for marrying Violet Melrose, an heiress, who snubbed the plebeian father. When reduced to great distress, the old buttermilkman goes to his son's squalid lodgings and relents. So all ends happily.

Charles Middlewick, son of the retired buttermilkman, well educated, and a gentleman. His father wanted him to marry Mary



Mazeppa

A. Wagner, Artist

Knessing, Engraver

MAZEPPA was a page in the court of the King of Poland, when he fell in love with Theresia, the young wife of one of the nobles, who discovered the amour and ordered the young page to be lashed to a wild horse, and turned adrift.

*"The sun was sinking—still I lay
Chained to the chill and stiffening steed—
I cast my last looks up the sky,
And there between me and the sun
I saw the expecting raven fly,
Who scarce would wait till both should die,
Ere his repast begun."*

Byron's "Mazeppa."



MAZEPPA.

Melrose, a girl without a penny, but he preferred Violet, an heiress.—H. J. Byron, *Our Boys* (1875).

Midge, the miller's son, one of the companions of Robin Hood. (See MUCH.)

Midge (The), a well-born but friendless waif, thrown at the age of thirteen upon the charity of Dr. Peters, an eccentric bachelor. She cares for his house and for him in quaint, womanly fashion, very bewitching, until she is grown. The suit of another and a younger man, makes the doctor know, to his cost, how well he loves her. He holds his peace, and marries Midge to her lover.

"Then he went into the big pantry. In the corner on the shelf, still lay the crock in which the Midge had hidden her head, heavy with childish grief, years before. The old stool stood before it. He sat down on it and rested his hot forehead on the cool rim of the jar.

"And that's the end of the story."—H. C. Bunner, *The Midge* (1886).

Midian Mara, the Celtic mermaid.

Midlo'thian (*The Heart of*), a tale of the Porteous riot, in which the incidents of Effie and Jeanie Deans are of absorbing interest. Effie was seduced by Geordie Robertson (*alias* George Staunton), while in the service of Mrs. Saddletree. She murdered her infant, and was condemned to death; but her half-sister, Jeanie, went to London, pleaded her cause before the queen, and obtained her pardon. Jeanie, on her return to Scotland, married Reuben Butler; and Geordie Robertson (then Sir George Staunton) married Effie. Sir George being shot by a gypsy boy, Effie (*i.e.* Lady Staunton), retired to a convent on the Continent.—Sir W. Scott, *Heart of Midlothian* (time, George II.).

Midshipman Easy. (See EASY.)

Midsummer Night's Dream. Shakespeare says there was a law in Athens, that if a daughter refused to marry the husband selected for her by her father, she might be put to death. Egēus (3 *syl.*), an Athenian, promised to give his daughter, Hermia, in marriage to Demetrius; but, as the lady loved Lysander, she refused to marry the man selected by her father, and fled from Athens with her lover. Demetrius went in pursuit of her, followed by Helēna, who doted on him. All four came to a forest, and fell asleep. In their dreams a vision of fairies passed before them, and on awaking, Demetrius resolved to forego Hermia, who disliked him, and to take to wife Helena, who sincerely loved him. When Egeus was informed thereof, he readily agreed to give his daughter to Lysander, and the force of the law was not called into action (1592).

*** Several of the incidents of this comedy are borrowed from the *Diana* of Montemayor, a Spaniard (sixteenth century).

Midwinter (*Ozias*), the *alias* of another Allan Armadale. His father has murdered the father of the real Allan, and the son of the homicide resolves to keep his own identity a secret, while trying to atone to Allan for the wrong done him. He loves and marries the perfidious governess of Allan's betrothed.—Wilkie Collins, *Armadale*.

Miggs (*Miss*), the handmaiden and "comforter" of Mrs. Varden. A tall, gaunt young woman, addicted to pattens; slender and shrewish, of a sharp and acid visage. She held the male sex in utter contempt, but had a secret exception in favor of Sim Tappertit, who irreverently called her "scraggy." Miss Miggs always

sided with madam against master, and made out that she was a suffering martyr, and he an inhuman Nero. She called ma'am "mim;" said her sister lived at "twenty-sivin;" Simon she called "Sim-mun." She said Mrs. Varden was "the mildest, amiablest, forgivingest-sperited, longest-sufferingest female in existence." Baffled in all her matrimonial hopes, she was at last appointed female turnkey to a county Bridewell, which office she held for thirty years, when she died.

Miss Miggs, baffled in all her schemes . . . and cast upon a thankless, undeserving world, turned very sharp and sour . . . but the justices of the peace for Middlesex . . . selected her from 124 competitors to the office of turnkey for a county Bridewell, which she held till her decease, more than thirty years afterwards, remaining single all that time.—C. Dickens, *Barnaby Rudge* (1841).

Mign'on, a beautiful, dwarfish, fairy-like Italian girl, in love with Wilhelm, her protector. She glides before us in the mazy dance, or whirls her tambourine like an Ariel. Full of fervor, full of love, full of rapture, she is overwhelmed with the torrent of despair at finding her love is not returned, becomes insane, and dies.—Goethe, *Wilhelm Meister's Apprenticeship* (1794-6).

Sir W. Scott drew his "Fenella," in *Peveril of the Peak*, from this character; and Victor Hugo has reproduced her in his *Notre Dame*, under the name of "Esmeralda."

Mignonette:

"A pitcher of mignonette
In a tenement's highest casement
Queer sort of flower-pot—yet
That pitcher of mignonette
Is a garden in heaven set
To the little sick child in the basement,
The pitcher of mignonette,
In the tenement's highest casement."

Henry Cuyler Bunner, *Airs from Arcady and Elsewhere* (1884).

Mignonnet, a fairy king, who wished to marry the princess brought up by Violenta, the fairy mother.

Of all dwarfs he was the smallest. His feet were like an eagle's, and close to the knees, for legs he had none. His royal robes were not above half a yard long, and trailed one-third part upon the ground. His head was as big as a peck, and his nose long enough for twelve birds to perch on. His beard was bushy enough for a canary's nest, and his ears reached a foot above his head.—Comtesse D'Aulnoy, *Fairy Tales* ("The White Cat," 1682).

Mikado (*of Japan*), the hero of Gilbert and Sullivan's opera "The Mikado." The plot turns upon the complications brought about the Mikado's severe laws against flirting:

"So he decreed in words succinct,
That all who flirted, leered or winked,
Unless connubially linked,
Should forthwith be beheaded."

Mi'lan (*The duke of*), an Italian prince, an ally of the Lancastrians.—Sir W. Scott, *Anne of Geierstein* (time, Edward IV.).

Milan Decree, a decree of Napoleon Bonaparte, dated Milan, December 27, 1807, declaring "the whole British empire to be in a state of blockade, and prohibiting all countries from trading with Great Britain, or using any article made therein."

*** As Britain was the best customer of the very nations forbidden to deal with her, this very absurd decree was a two-edged sword, cutting both ways.

Mildred, the bride, "fresh and fair as May," whom Philip, the pastor, installs as *Mistress of the Manse*, in Josiah Gilbert Holland's poem of that name (1874).

Mildmay (*Frank*), hero of sea-story bearing his name.—Frederick Marryatt.

Mile'sian Fables (*Milesiæ Fabulæ*), very wanton and ludicrous tales. Sir Ed-



Medea

N. Sichel, Artist

F. Feldweg, Engraver



MEDEA, the daughter of the King of Colchis, was a noted sorceress, and it was by her aid that Jason succeeded in securing the Golden Fleece. She fled to Greece with him; but when Jason forsook her for Glauce, the daughter of King Creon, Medea, in her jealous rage, destroyed not only Glauce, but her own two sons.



MEDEA.

ward Bulwer Lytton (Lord Lytton) published six of the *Lost Tales of Milētus* in rhymeless verse. He pretends he borrowed them from the scattered remnants preserved by Apollodo'rus and Conon, contained in the pages of Pausa'nias and Athenæus, or dispersed throughout the Scholiasts. The Milesian tales were, for the most part, in prose; but Ovid tells us that Aristi'dēs rendered some of them into verse, and Sisenna into Latin.

Junxit Aristides Milesia carmina secum
Pulsus Aristides nec tamen urba sua est.

The original tales by Antonius Diog'enēs are described by Photius. It appears that they were great favorites with the luxurious Sybarites. A compilation was made by Aristidēs, by whom (according to Ovid) some were versified also. The Latin translation by Sisenna was made about the time of the civil wars of Marius and Sylla. Parthen'ius Nice'nus, who taught Virgil Greek, borrowed thirty-six of the tales, which he dedicated to Cornelius Gallus, and entitled *Erōtikōn Parthēmatōn* ("love stories").

Milesia Crimina, amatory offences. Venus was worshipped at Milētus, and hence the loose amatory tales of Antonius Diogenēs were entitled *Milesiæ Fabulæ*.

Mile'sians, the "ancient" Irish. The legend is that Ireland was once peopled by the Fir-bolg or Belgæ from Britain, who were subdued by Milesians from Asia Minor, called the Gaels of Ireland.

Miles (*Throckmorton*), harum-scarum, brave, indiscreet, over-generous hero of Constance Cary Harrison's story, *Flower de Hundred* (1890).

Milford (*Colonel*), a friend of Sir Geoffrey Peveril.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Milford (*Jack*), a natural son of Widow Warren's late husband. He was the crony of Harry Dornton, with whom he ran "the road to ruin." Jack had a fortune left him, but he soon scattered it by his extravagant living, and was imprisoned for debt. Harry then promised to marry Widow Warren if she would advance him £6,000 to pay off his friend's debts with. When Harry's father heard of this bargain, he was so moved that he advanced the money himself; and Harry, being set free from his bargain, married the widow's daughter instead of the widow. Thus all were rescued from "the road to ruin."—Holcroft, *The Road to Ruin* (1792).

Milnowski, a portly, imposing American widow, who, after twenty years spent under the marital rule of a Prussian army officer, "takes kindly to the prose of life." She is the exemplary and not unkindly chaperone of *Miss Caroline Lester*, heroine of Charlotte Dunning's book *Upon a Cast* (1885).

Milk-Pail (*The*), which was to gain a fortune. (See PERRETTE.)

Millamant, the *prétendue* of Edward Mirabell. She is a most brilliant girl, who says she "loves to give pain, because cruelty is a proof of power; and when one parts with one's cruelty, one parts with one's power." Millamant is far gone in poetry, and her heart is not in her own keeping. Sir Wilful Witwoud makes love to her, but she detests "the superannuated lubber."—W. Congreve, *The Way of the World* (1700).

Miller (*James*), the "tiger" of the Hon. Mr. Flammer. James was brought up in the stable, educated on the turf and *pavé*, polished and completed in the fives-court.

He was engaged to Mary Chintz, the maid of Miss Bloomfield.—C. Selby, *The Unfinished Gentleman*.

Miller, (Joe), James Ballantyne, author of *Old Joe Miller*, by the Editor of *New J. M.*, three vols. (1801).

** Mottley compiled a jest-book in the reign of James II., entitled *Joe Miller's Jest*s. The phrase, "That's a Joe Miller," means "that's a jest from Mottley's book."

Miller (Maximilian Christopher), the Saxon giant; height eight feet. His hand measured a foot; his second finger was nine inches long; his head unusually large. He wore a rich Hungarian jacket and a huge plumed cap. This giant was exhibited in London in the year 1733. He died aged 60; was born at Leipsic (1674–1734).

Miller (Draxy), bonny daughter of a thriftless, honest man, whose energy in the effort to recover some hundreds of acres of woodland deeded to her in jest, and supposed to be unprofitable, leads to comfort for her father, and a happy marriage for herself.—*Saxe Holm Stories* (1886).

Miller of Mansfield (The), John Cockle, a miller and keeper of Sherwood Forest. Hearing the report of a gun, John Cockle went into the forest at night to find poachers, and came upon the king (Henry VIII.), who had been hunting, and had got separated from his courtiers. The miller collared him; but, being told he was a wayfarer, who had lost himself in the forest, he took him home with him for the night. Next day, the courtiers were brought to the same house, having been seized as poachers by the under-keepers. It was then discovered that the

miller's guest was the king, who knighted the miller, and settled on him 1000 marks a year.—R. Dodsley, *The King and the Miller of Mansfield* (1737).

Miller of Trompington (The), Simon Simkin, an arrant thief. Two scholars undertook to see that a sack of corn was ground for "Solar Hill College," without being tampered with; so one stood at the hopper, and the other at the trough below. In the mean time, Simon Simkin let loose the scholars' horse; and while they went to catch it, he purloined half a bushel of the flour, which was made into cakes, and substituted meal in its stead. But the young men had their revenge; they not only made off with the flour, meal, and cakes without payment, but left the miller well trounced also.—Chaucer, *Canterbury Tales* ("The Reeve's Tale," 1388).

A trick something like that played off on the Miller of Trompington.—*Review of Kirkton*, xix. 253.

Miller on the Dee. "There was a Jolly Miller once lived on the River Dee," is a song by Isaac Bickerstaff, introduced in *Love in a Village*, i. 1 (1763).

Mills (Miss), the bosom friend of Dora. Supposed to have been blighted in early life in some love affair, and hence she looks on the happiness of others with a calm, supercilious benignity, and talks of herself as being "in the desert of Sahara."—C. Dickens, *David Copperfield* (1849).

Millwood (Sarah), the courtesan who enticed George Barnwell to rob his master and murder his uncle. Sarah Millwood spent all the money that George Barnwell obtained by these crimes, then turned him out of doors, and informed against him. Both were hanged.—George Lillo, *George Barnwell* (1732).

Mephistopheles and Faust

A Jacomin Artist

Mephistopheles.

WET wilt thou to me entrust
Thy steps through life, I'll guide thee,—
Will willingly walk beside thee,—
Will serve thee at once and forever
With best endeavor,
And, if thou art satisfied,
Will as servant, slave, with thee abide.

Faust.

And what shall be my counter-service therefor?

Mephistopheles.

The time is long: thou need'st not now insist.

Faust.

No—no! The Devil is an egotist,
And is not apt, without a why or wherefore,
“For God's sake,” others to assist.
Speak thy conditions plain and clear.
With such a servant, danger comes, I fear.

Mephistopheles.

Here, an unwearied slave, I'll wear thy tether,
And to thine every nod obedient be;
When there again we come together,
Then shalt thou do the same for me.

Goethe's "Faust" (Bayard Taylor's Translation)



Photogravure Goupil & Co.

Milly, the wife of William Swidger. She is the good angel of the tale.—C. Dickens, *The Haunted Man* (1848).

Milo, an athlete of Croto'na, noted for his amazing strength. He could carry on his shoulders a four-year-old heifer. When old Milo attempted to tear in twain an oak tree, but the parts, closing on his hands, held him fast, till he was devoured by wolves.

Milo (The English), Thomas Topham, of London (1710–1752).

Milton, introduced by Sir Walter Scott in *Woodstock* (time, Commonwealth).

Milton of Germany, Frederick Gottlieb Klopstock, author of *The Messiah*, an epic poem (1724–1803).

A very German Milton indeed.
Coleridge.

Milton's Monument, in Westminster Abbey, was by Rysbrack.

Milvey (*The Rev. Frank*), a "young man expensively educated and wretchedly paid, with quite a young wife and half a dozen young children. He was under the necessity of teaching . . . to eke out his scanty means, yet was generally expected to have more time to spare than the idlest person in the parish, and more money than the richest."

Mrs. Milvey (Margaretta), a pretty, bright little woman, emphatic and impulsive, but "something worn by anxiety. She had repressed many pretty tastes and bright fancies, and substituted instead schools, soup, flannel, coals, and all the week-day cares and Sunday coughs of a large population, young and old."—C. Dickens, *Our Mutual Friend* (1864).

Minagro'bis, admiral of the cats in the great sea-fight of the cats and rats. Minagro'bis won the victory by devouring the admiral of the rats, who had made three voyages round the world in very excellent ships, in which he was neither one of the officers nor one of the crew, but a kind of interloper.—Comtesse D'Aulnoy, *Fairy Tales* ("The White Cat," 1682).

Min'cing, lady's-maid to Millamant. She says *mem* for ma'am, *fit* for fought, *la'ship* for ladyship, etc.—W. Congreve, *The Way of the World* (1700).

Minikin (*Lord*), married to a cousin of Sir John Trotley, but, according to *bon ton*, he flirts with Miss Tittup; and Miss Tittup, who is engaged to Colonel Tivy, flirts with a married man.

Lady Minikin, wife of Lord Minikin. According to *bon ton*, she hates her husband, and flirts with Colonel Tivy; and Colonel Tivy, who is engaged to Miss Tittup, flirts with a married woman. It is *bon ton* to do so.—Garriek, *Bon Ton* (1760).

Minjekah'wun, Hiawatha's mittens, made of deer-skin. When Hiawatha had his mittens on, he could smite the hardest rocks asunder.

He [*Hiawatha*] had mittens, Minjekahwun,
Magic mittens made of deer-skin;
When upon his hands he wore them,
He could smite the rocks asunder.
Longfellow, *Hiawatha*, iv. (1855).

Minna and Brenda, two beautiful girls, the daughters of Magnus Troil, the old udaller of Zetland. Minna was stately in form, with dark eyes and raven locks; credulous and vain, but not giddy; enthusiastic, talented and warm-hearted. She

loved Captain Clement Cleveland; but Cleveland was killed in an encounter on the Spanish main. Brenda had golden hair, a bloom on her cheeks, a fairy form, and a serene, cheerful disposition. She was less the heroine than her sister, but more the loving and confiding woman. She married Mordaunt Mertoun (ch. iii.).—Sir W. Scott, *The Pirate* (time, William III.).

Minna von Barnhelm. A wealthy girl who is engaged to Major von Tellheim, a Prussian soldier. He loses his fortune, is wounded and suspected of dishonor, and from regard for Minna strives to break the engagement. Everything is righted, and they marry.—G. E. Lessing.

Minneha'ha ("the laughing water"), daughter of the arrow-maker of Daco'tah, and wife of Hiawatha. She was called Minnehaha from the waterfall of that name between St. Anthony and Fort Snelling.

From the waterfall, he named her
Minnehaha, Laughing Water.
Longfellow, *Hiawatha*, iv. (1855).

Minnesingers, the Troubadours of Germany during the Hohenstaufen period (1138–1294), minstrels who composed and sung short lyrical poems—usually in praise of women or in celebration of the beauties of nature—called *Minne*, or love songs. The names of nearly three hundred of these poets have come down to us, including all classes of society, the most famous being Dietmar von Aist, Ulrich von Lichenstein, Heinrich von Frauenlob, and above all Walther von der Vogelweid (1168–1230). Wolfram von Eschenbach, Gottfried von Strasburg, and Hartmann von der Aue are also classed among the

Minnesingers, but their principal fame was won in the field of metrical romance.

*** The story runs that Vogelweid bequeathed his worldly all to a Wurtzburg monastery upon condition that they should feed the doves at noon every day upon his grave. The multiplying birds aroused the avaricious alarm of the abbot, who forbade the daily distribution.

"Time has long effaced the inscriptions
On the cloister's funeral stones,
And tradition only tells us
Where repose the poet's bones.
But around the vast cathedral
By sweet echoes multiplied
Still the birds repeat the legend
And the name of Vogelweid."

H. W. Longfellow, *Walter von der Vogelweid* 186–.

Mino'na, "the soft blushing daughter of Torman," a Gaelic bard in the *Songs of Selma*, one of the most famous portions of Macpherson's *Ossian*.

Minor (*The*), a comedy by Samuel Foote (1760). Sir George Wealthy, "the minor," was the son of Sir William Wealthy, a retired merchant. He was educated at a public school, sent to college, and finished his training in Paris. His father, hearing of his extravagant habits, pretended to be dead, and, assuming the guise of a German baron, employed several persons to dodge the lad, some to be winners in his gambling, some to lend money, some to cater to other follies, till he was apparently on the brink of ruin. His uncle, Mr. Richard Wealthy, a City merchant, wanted his daughter, Lucy, to marry a wealthy trader, and as she refused to do so, he turned her out of doors. This young lady was brought to Sir George as a *fille de joie*, but she touched his heart by her manifest innocence, and he not only relieved her present necessities, but re-

The Mermaidens

Arnold Böcklin, Artist

M. Weber, Engraver



*" I WOULD be a mermaid fair ;
I would sing to myself the whole of the day ;*

** * * * **

*But at night I would wander away, away,
I would fling on each side my loose, flowing locks,
And lightly vault from the throne and play
With the mermen in and out of the rocks ;
But if any came near I would call and shriek,
And adown the steep like a wave I would leap
From the diamond ledges that jut from the dells ;
For I would not be kissed by all who would list,
Of the bold merry mermen under the sea."*

Tennyson's "Mermaid."



moved her to an asylum where her "innocent beauty would be guarded from temptation, and her deluded innocence would be rescued from infamy." The whole scheme now burst as a bubble. Sir George's father, proud of his son, told him he was his father, and that his losses were only fictitious; and the uncle, melted into a better mood, gave his daughter to his nephew, and blessed the boy for rescuing his discarded child.

Minotti, governor of Corinth, then under the power of the doge. In 1715 the city was stormed by the Turks; and during the siege one of the magazines in the Turkish camp blew up, killing 600 men. Byron says it was Minotti himself who fired the train, and that he perished in the explosion.—Byron, *Siege of Corinth* (1816).

Minstrel (*The*), an unfinished poem, in Spenserian metre, by James Beattie. Its design was to trace the progress of a poetic genius, born in a rude age, from the first dawn of fancy to the fullness of poetic rapture. The first canto is descriptive of Edwin, the minstrel; canto ii. is dull philosophy, and there, happily, the poem ends. It is a pity it did not end with the first canto (1773-4).

And yet poor Edwin was no vulgar boy,
Deep thought oft seemed to fix his infant
eye.

Dainties he heeded not, nor gaude, nor toy,
Save one short pipe of rudest minstrelsy;
Silent when sad, affectionate, tho' shy;
And now his look was most demurely sad;
And now he laughed aloud, though none
knew why.

The neighbors stared and sighed, yet blessed
the lad;
Some deemed him wondrous wise, and some be-
lieved him mad.

Canto i. 16.

Minstrel (Lay of the Last). Ladye Margaret, "the flower of Teviot," was the daughter of Lord Walter Scott, of Branksome Hall. She loved Baron Henry, of Cranstown; but between the two families a deadly feud existed. One day the elfin page of Lord Cranstown inveigled the heir of Branksome Hall (then a lad) into the woods, where he fell into the hands of the English, who marched with 3000 men to Branksome Hall; but, being told that Douglas was coming to the rescue with 10,000 men, the two armies agreed to settle by single combat whether the lad should be given up to the mother or be made King Edward's page. The two champions were Sir Richard Musgrave (*English*) and Sir William Deloraine (*Scotch*). The Scotch champion slew Sir Richard, and the boy was delivered to his mother. It now turned out that Sir William Deloraine was Lord Cranstown, who claimed and received the hand of Ladye Margaret as his reward.—Sir W. Scott (1805).

Minstrel of the Border, Sir W. Scott; also called "The Border Minstrel" (1771-1832).

My steps the Border Minstrel led.
Wordsworth, *Yarrow Revisited*.

Great Minstrel of the Border.
Wordsworth.

Minstrel of the English Stage (*The Last*), James Shirley, last of the Shakespeare school (1594-1666).

** Then followed the licentious French school, headed by John Dryden.

Minstrels (*Royal Domestic*).
Of William I., Berdic, called *Regis Joculato*r.
Of Henry I., Galfrid and Royer, or Raher.
Of Richard I., Blondel.

Mint Julep, a Virginian beverage, celebrated in song by Charles Fenno Hoffman (185-). A favorite variety of this drink is compounded of brandy, water, sugar, mint-leaves and pounded ice, and is called a "hail-storm."

"The draught was delicious, and loud the acclaim,

"Though something seemed wanting for all to bewail;

But JULEPS the drink of immortals became
When Jove himself added a handful of hail."

Charles Fenno Hoffman, *Poems* (1846).

Mintz, *alias* Araminta Sophronia—the best cook and housemaid in town—rules the Stackpole family with a rod of red-hot steel until the son of the house defies her by marrying the head scholar in the Boston Cooking School.—Augusta Larned, *Village Photographs* (1887).

Miol'ner (3 *syl.*), Thor's hammer.

This is my hammer, Miölner the mighty;
Giants and sorcerers cannot withstand it.

Sæmund Sigfusson, *Edda* (1130).

Miquelets (*Les*), soldiers of the Pyrenees, sent to co-operate with the dragoons of the *Grand Monarque* against the Camisards of the Cevennes.

Mir'abel, the "wild goose," a travelled Monsieur, who loves women in a loose way, but abhors matrimony, and especially dislikes Oria'na; but Oriana "chases" the "wild goose" with her woman's wiles, and catches him.—Beaumont and Fletcher, *The Wild-geese Chase* (1652).

Mirabel (*Old*). He adores his son, and wishes him to marry Oria'ua. As the young man shilly-shallies, the father enters into several schemes to entrap him into a declaration of love; but all his schemes are abortive.

Young Mirabel, the son, called "the inconstant." A handsome, dashing young rake, who loves Oriana, but does not wish to marry. Whenever Oriana seems lost to him the ardor of his love revives; but immediately his path is made plain, he holds off. However, he ultimately marries her.—G. Farquhar, *The Inconstant* (1702).

Mirabell (*Edward*), in love with Milla-mant. He liked her, "with all her faults; nay, liked her for her faults, . . . which were so natural that (in his opinion) they became her."—W. Congreve, *The Way of the World* (1700).

Not all that Drury Lane affords
Can paint the rakish "Charles" so well,
Or give such life to "Mirabell"
[As *Montague Talbot*, 1778-1831].

Crofton Croker.

Mirabella, "a maiden fair, clad in mourning weeds, upon a mangy jade unmeetly set, with a lewd fool called Disdain" (canto 6). Timias and Serena, after quitting the hermit's cell, meet her. Though so sorely clad and mounted, the maiden was "a lady of great dignity and honor, but scornful and proud." Many a wretch did languish for her through a long life. Being summoned to Cupid's judgment hall, the sentence passed on her was that she should "ride on a mangy jade, accompanied by a fool, till she had saved as many lovers as she had slain" (canto 7). Mirabella was also doomed to carry a leaky bottle, which she was to fill with tears, and a torn wallet, which she was to fill with repentance: but her tears and her repentance dropped out as fast as they were put in, and were trampled under foot by Scorn (canto 8).—Spenser, *Faëry Queen*, vi. 6-8 (1596).

*** "Mirabella" is supposed to be meant for Rosalind, who jilted Spenser, and who

Forrest as Metamora



*N*EVER did an actor more thoroughly identify and merge himself with his part than Forrest did in *Metamora*. He was completely transformed from what he appeared in other characters, and seemed Indian in every particular, all through and all over, from the crown of his head to the sole of his foot. The carriage of his body, the inflection of his voice, his facial expressions, the very poise of his head and neck on his shoulders were new. For he had recalled all his observations while on his visit among the Choctaws. . . . He had also patiently studied their characteristics from all other available sources. Accordingly, when he came to impersonate *Metamora*, or the last of the Wamponoags modeled after that celebrated New England sachem, the son of Massasoit, known in history as King Philip of Pokanoket, it was the genuine Indian who was brought upon the stage, merely idealized a little in some of his moral features.

W. R. Alger's "Life of Edwin Forrest."



FORREST AS METAMORA.

is called by the poet "a widow's daughter of the glen, and poor."

Mir'amont, brother of Justice Brisac, and uncle of the two brothers, Charles (the scholar) and Eustace (the courtier). Miramont is an ignorant, testy old man, but a great admirer of learning and scholars.—Beaumont and Fletcher, *The Elder Brother* (1637).

Miran'da, daughter of Prospero, the exiled duke of Milan, and niece of Antonio, the usurping duke. She is brought up on a desert island, with Ariel, the fairy spirit, and Cal'iban, the monster, as her only companions. Ferdinand, son of the king of Naples, being shipwrecked on the island, falls in love with her, and marries her.—Shakespeare, *The Tempest* (1609).

Identifying herself with the simple yet noble-minded Miranda in the isle of wonder and enchantment.—Sir W. Scott.

Miranda, an heiress, the ward of Sir Francis Gripe. As she must obtain his consent to her marriage before she could obtain possession of her fortune, she pretended to love him, although he was 64 years old; and the old fool believed it. When, therefore, Miranda asked his consent to marry, he readily gave it, thinking himself to be the man of her choice; but the sly little hussy laughed at her old guardian, and plighted her troth to Sir George Airy, a man of 24.—Mrs. Centlivre, *The Busy Body* (1709).

Mir'ja, one of the six Wise Men of the East, led by the guiding star to Jesus. Mirja had five sons, who followed his holy life.—Klopstock, *The Messiah*, v. (1771).

Mirror (*Alasnam's*); a mirror which showed Alasnam if "a beautiful girl was

also chaste and virtuous." The mirror was called "the touchstone of virtue."—*Arabian Nights* ("Prince Zeyn Alasnam").

Mirror (*Cambuscan's*), a mirror sent to Cambuscan', king of Tartary, by the king of Araby and Ind. It showed those who consulted it if any adversity were about to befall them; if any one they loved were friend or foe.—Chaucer, *Canterbury Tales* ("The Squire's Tale," unfinished.)

"Or call up him who left half-told,
The story of Cambuscan bold.

* * * * *

That owned the virtuous ring and glass."

Milton, *Il Penseroso*.

Mirror (*Kelly's*), Dr. Dee's speculum. Kelly was the doctor's speculator or seer. The speculum resembled a "piece of polished cannell coal."

Kelly did all his feats upon
The devil's looking-glass, a stone.

S. Butler, *Hudibras* (1663-78).

Mirror (*Lao's*), a looking-glass which reflected the mind as well as the outward form.—Goldsmith, *Citizen of the World*, xlv. (1759).

Mirror (*Merlin's Magic*) or Venus's looking-glass, fabricated in South Wales, in the days of King Ryence. It would show to those that looked therein anything which pertained to them, anything that a friend or foe was doing. It was round like a sphere, and was given by Merlin to King Ryence.

That never foe his kingdom might invade
But he it knew at home before he heard
Tidings thereof.

Britomart, who was King Ryence's daughter and heiress, saw in the mirror her future husband and also his name, which was Sir Artegal.—Spenser, *Faëry Queen*, iii. 2 (1590).

Mirror (Prester John's), a mirror which possessed similar virtues to that made by Merlin. Prester John could see therein whatever was taking place in any part of his dominions.

*** Dr. Dee's speculum was also spherical, and possessed a similar reputed virtue.

Mirror (Reynard's Wonderful). This mirror existed only in the brain of Master Fox. He told the queen lion that whoever looked therein could see what was being done a mile off. The wood of the frame was part of the same block out of which Crampart's magic horse was made.—*Reynard the Fox*, xii. (1498).

Mirror (Venus's), generally called "Venus's looking-glass," the same as Merlin's magic mirror (*q.v.*).

Mirror (Vulcan's). Vulcan made a mirror which showed those who looked into it the past, present, and future. Sir John Davies says that Cupid handed this mirror to Antinous, when he was in the court of Ulysses, and Antinous gave it to Penelope, who beheld therein the court of Queen Elizabeth and all its grandeur.

Vulcan, the king of fire, that mirror wrought...
As there did represent in lively show
Our glorious English court's divine image
As it should be in this our golden age.

Sir John Davies, *Orchestra* (1615).

Mirror of King Ryence, a mirror made by Merlin. It showed those who looked into it whatever they wished to see.—Spenser, *Faëry Queen*, iii. (1590).

Mirror of Knighthood, a romance of chivalry. It was one of the books in Don Quixote's library, and the curé said to the barber:

"In this same *Mirror of Knighthood* we meet with Rinaldo de Montalban and his companions,

with the twelve peers of France, and Turpin, the historian. These gentlemen we will condemn only to perpetual exile, as they contain something of the famous Bojardo's invention, whence the Christian poet Ariosto borrowed the groundwork of his ingenious compositions; to whom I should pay little regard if he had not written in his own language [*Italian*]."—Cervantes, *Don Quixote*, I. i. 6 (1605).

Mirror of all Martial Men, Thomas, earl of Salisbury (died 1428).

Mirroure for Magistraytes, begun by Thomas Sackville, and intended to be a poetical biography of remarkable Englishmen. Sackville wrote the "Induction," and furnished one of the sketches, that of Henry Stafford, duke of Buckingham (the tool of Richard III.). Baldwin, Ferrers, Churchyard, Phair, etc., added others. Subsequently, John Higgins, Richard Nichols, Thomas Blenerhasset, etc., supplied additional characters; but Sackville alone stands out pre-eminent in merit. In the "Induction," Sackville tells us he was conducted by Sorrowe into the infernal regions. At the porch sat Remorse and Dread, and within the porch were Revenge, Miserie, Care, and Slepe. Passing on, he beheld Old Age, Maladie, Famine, and Warre. Sorrowe then took him to Achéron, and ordered Charon to ferry them across. They passed the three-headed Cerberus and came to Pluto, where the poet saw several ghosts, the last of all being the duke of Buckingham, whose "*complaynt*" finishes the part written by Thomas Sackville (1557). (See BUCKINGHAM.)

*** Henry Stafford, duke of Buckingham, must not be mistaken for George Villiers, duke of Buckingham 150 years later.

Mirza (The Vision of). Mirza, being at Grand Cairo on the fifth day of the



Mr. Wilkins Micawber

Frederick Barnard, Artist



"I FOUND there a stoutish, middle-aged person, in a brown surtout and black tights and shoes, with no more hair upon his head (which was large and very shining) than there is upon an egg, and with a very extensive face. His clothes were shabby, but he had an imposing shirt-collar on. He carried a jaunty sort of a stick, with a large pair of rusty tassels to it; and a quizzing glass bung outside his coat,—for ornament, ! afterwards found, as he very seldom looked through it, and couldn't see anything when he did."

Dickens's "David Copperfield."



MR. WILKINS MICAWBER.

moon, which he always kept holy, ascended a high hill, and, falling into a trance, beheld a vision of human life. First he saw a prodigious tide of water rolling through a valley with a thick mist at each end—this was the river of time. Over the river was a bridge of a thousand arches, but only three score and ten were unbroken. By these, men were crossing, the arches representing the number of years the traveller lived before he tumbled into the river. Lastly, he saw the happy valley, but when he asked to see the secrets hidden under the dark clouds on the other side, the vision was ended, and he only beheld the valley of Bagdad, with its oxen, sheep, and camels grazing on its sides.—Addison, *Vision of Mirza* (*Spectator*, 159).

Misbegot (*Malcolm*), natural son of Sybil Knockwinnoek, and an ancestor of Sir Arthur Wardour.—Sir W. Scott, *The Antiquary* (time, George III.).

Miser (*The*), a comedy by H. Fielding, a *réchauffé* of Molière's comedy *L'Avare*. Lovegold is "Harpagon," Frederick is "Cléante," Mariana is "Mariane," and Ramilie is "La Flèche." Lovegold, a man of 60, and his son Frederick, both wish to marry Mariana, and, in order to divert the old miser from his foolish passion, Mariana pretends to be most extravagant. She orders a necklace and ear-rings of the value of £3000, a petticoat and gown from a fabric which is £12 a yard, and besets the house with duns. Lovegold gives £2000 to break off the bargain, and Frederick becomes the bridegroom of Mariana.

Misers.—See *Dictionary of Phrase and Fable*.

Misere're (*The*), sung on Good Fridays

in Catholic churches, is the composition of Gregorio Allegri, who died in 1640.

Mishe-Mok'wa, the great bear slain by Mudjekeewis.—Longfellow, *Hiawatha*, ii. (1855).

Mishe-Nah'ma, the great sturgeon, "king of fishes," subdued by Hiawatha. With this labor, the "great teacher" taught the Indians how to make oil for winter. When Hiawatha threw his line for the sturgeon, that king of fishes first persuaded a pike to swallow the bait and try to break the line, but Hiawatha threw it back into the water. Next, a sun-fish was persuaded to try the bait, with the same result. Then the sturgeon, in anger, swallowed Hiawatha and canoe also; but Hiawatha smote the heart of the sturgeon with his fist, and the king of fishes swam to the shore and died. Then the sea-gulls opened a rift in the dead body, out of which Hiawatha made his escape.

"I have slain the Mishê-Nahma,
Slain the king of fishes," said he.
Longfellow, *Hiawatha*, vii. (1855).

Misnar, sultan of India, transformed by Ulin into a toad. "He was disenchanted by the dervise Shemshel'nar, the most "pious worshipper of Alla amongst all the sons of Asia." By prudence and piety, Misnar and his vizier, Horam, destroyed all the enchanters who filled India with rebellion, and, having secured peace, married Hem'junah, daughter of Zebenezzer, sultan of Cassimir, to whom he had been betrothed when he was known only as the prince of Georgia.—James Ridley, *Tales of the Genii*, vi., vii. (1751).

Misog'onus, by Thomas Rychardes, the

third English comedy (1560). It is written in rhyming quatrains, and not in couplets like *Ralph Roister Doister* and *Gammer Gurton's Needle*.

Miss in Her Teens, a farce by David Garrick (1753). Miss Biddy Bellair is in love with Captain Loveit, who is known to her only by the name of Rhodophil; but she coquets with Captain Flash and Mr. Fribble, while her aunt wants her to marry an elderly man by the name of Stephen Loveit, whom she detests. When the Captain returns from the wars, she sets Captain Flash and Mr. Fribble together by the ears; and while they stand fronting each other, but afraid to fight, Captain Loveit enters, recognizes Flash as a deserter, takes away his sword, and dismisses Fribble as beneath contempt.

Mississippi Bubble, the "South Sea scheme" of France, projected by John Law, a Scotchman. So called because the projector was to have the exclusive trade of Louisiana, on the banks of the Mississippi, on condition of his taking on himself the National Debt (incorporated 1717, failed 1720).

The debt was 208 millions sterling. Law made himself sole creditor of this debt, and was allowed to issue ten times the amount in paper money, and to open "the Royal Bank of France," empowered to issue this paper currency. So long as a 20-franc note was worth 20 francs, the scheme was a prodigious success, but immediately the paper money was at a discount, a run on the bank set in, and the whole scheme burst.

Miss Ludington. A beautiful girl changed by illness into "a sad and faded woman." She had a portrait painted from an ivory miniature of herself, taken before

the change, and conceives the idea that *what she was once* must still exist somewhere. The phantasy is played upon by impostors, who undertake to materialize the fancied creature and introduce her as the soul-sister of the credulous spinster. The instrument of the audacious fraud becomes conscience stricken and reveals it.—Edward Bellamy, *Miss Ludington's Sister* (1884).

Mistletoe Bough (*The*). The song so called is by Thomas Haynes Bayley, who died 1839. The tale is this: Lord Lovel married a young lady, a baron's daughter, and on the wedding night the bride proposed that the guest should play "hide-and-seek." The bride hid in an old oak chest, and the lid, falling down, shut her in, for it went with a spring-lock. Lord Lovel sought her that night and sought next day, and so on for a week, but nowhere could he find her. Some years later, the old chest was sold, and, on being opened, was found to contain the skeleton of the bride.

Rogers, in his *Italy*, gives the same story, and calls the lady "Ginevra" of Modēna.

Collet, in his *Relics of Literature*, has a similar story.

Another is inserted in the *Causes Célèbres*.

Marwell Old Hall (near Winchester), once the residence of the Seymours, and afterwards of the Dacre family, has a similar tradition attached to it, and "the very chest is said to be now the property of the Rev. J. Haygarth, rector of Upham."

Bramshall, Hampshire, has a similar tale and chest.

The great house at Malsanger, near Basingstoke, also in Hampshire, has a similar tradition connected with it.

Mi'ta, sister of Aude. She married Sir

Mignon

G. Hom, Artist

R. Brend'amour, Engraver



MIGNON is a beautiful child who, when we first see her, is the drudge of a troupe of wandering mountebanks, and is dancing the egg-dance in the market-place. Her master beats her, and she is protected from his anger by Wilhelm Meister, with whom she falls in love. Full of fervor, full of love, full of rapture, she is overwhelmed with despair at finding that her love is not returned, and dies.

Mignon's Song.

“ Knowest thou the land where the lemon-tree blows?
Where deep in the bower the gold orange glows?
Where zephyrs from heaven die softly away,
And the laurel and myrtle-tree never decay?
Knowest thou it? Thither, oh, thither with thee,
My dearest! my fondest! with thee would I flee.

“ Knowest thou the hall with its pillared arcades,
Its chambers so vast and its long colonnades?
Where the statues of marble, with features so mild,
Ask, ‘ Why have they used thee so harshly, my child? ’
Knowest thou it? Thither, oh, thither with thee,
My guide! my protector! with thee would I flee.

“ Knowest thou the Alp which the vapor enshrouds,
Where the bold muleteer seeks his way through the clouds?
In the cleft in the mountain the dragon abides,
And the rush of the stream tears the rock from its sides.
Knowest thou it? Thither, oh, thither with thee,
Leads our way, father!—then come, let us flee! ”

Goethe's "Wilhelm Meister" (Translation by R. D. Boylan)



MIGNON.

Miton de Rennes, and became the mother of Mitaine. (See next art.)—*Croquemitaine*, xv.

Mitaine; daughter of Mita and Miton, and godchild of Charlemagne. She went in search of Fear Fortress, and found that it existed only in the imagination, for as she boldly advanced towards it, the castle gradually faded into thin air. Charlemagne made Mitaine, for this achievement, Roland's squire, and she fell with him in the memorable attack at Roncesvallés. (See previous art.)—*Croquemitaine*, iii.

Mite (*Sir Matthew*), a returned East Indian merchant, dissolute, dogmatical, ashamed of his former acquaintances, hating the aristocracy, yet longing to be acknowledged by them. He squanders his wealth on toadies, dresses his livery servants most gorgeously, and gives his chairmen the most costly exotics to wear in their coats. Sir Matthew is forever astonishing weak minds with his talk about rupees, lacs, jaghires, and so on.—S. Foote, *The Nabob*.

Mithra or **Mithras**, a supreme divinity of the ancient Persians, confounded by the Greeks and Romans with the *sun*. He is the personification of Ormuzd, representing fecundity and perpetual renovation. Mithra is represented as a young man with a Phrygian cap, a tunic, a mantle on his left shoulder, and plunging a sword into the neck of a bull. Scaliger says the word means "greatest" or "supreme." Mithra is the middle of the triplasian deity: the Mediator, Eternal Intellect, and Architect of the world.

Her towers, where Mithra once had burned,
To Moslem shrines—oh shame!—were turned;
Where slaves, converted by the sword,
Their mean apostate worship poured,

And cursed the faith their sires adored.

Moore, *Lalla Rookh* ("The Fire-Worshippers," 1817).

Mithridate (3 *syl.*), a medicinal confection, invented by Damoc'ratês, physician to Mithrida'tês, king of Pontus, and supposed to be an antidote to all poisons and contagion. It contained seventy-two ingredients. Any panacea is called a "mithridate."

Their kinsman garlic bring, the poor man's mithridate.

Drayton, *Polyolbion*, xx. (1622).

Mithridate (3 *syl.*), a tragedy by Racine, (1673). "Monime" (2 *syl.*), in this drama, was one of Mdle. Rachel's great characters.

Mithrida'tes (4 *syl.*), surnamed "the Great." Being conquered by the Romans, he tried to poison himself, but poison had no effect on him, and he was slain by a Gaul. Mithridatês was active, intrepid, indefatigable, and fruitful in resources; but he had to oppose such generals as Sulla, Lucullus, and Pompey. His ferocity was unbounded, his perfidy was even grand.

** Racine has written a French tragedy on the subject, called *Mithridate* (1673); and N. Lee brought out his *Mithridatês* in English about the same time.

Mixit (*Dr.*), the apothecary at the Black Bear inn at Darlington.—Sir W. Scott, *Rob Roy* (time, George I.).

M'liss, brave, arch and loving girl of the Wild West; the heroine of one of Bret Harte's most popular sketches.

M. M. Sketch (*An*), a memorandum sketch.

Mne'me (2 *syl.*), a well-spring of Bœotia, which quickens the memory. The other well-spring in the same vicinity, called *Lêthê*, has the opposite effect, causing blank forgetfulness.—Pliny.

Dantê calls this river Eu'noê. It had the power of calling to the memory all the good acts done, all the graces bestowed, all the mercies received, but no evil.—Dantê, *Purgatory*, xxxiii. (1308).

Mo'ath, a well-to-do Bedouin, father of Onei'za (3 *syl.*), the beloved of Thalaba. Oneiza, having married Thalaba, died on the bridal night, and Moath arrived just in time to witness the mad grief of his son-in-law.—Southey, *Thalaba, the Destroyer*, ii., viii. (1798).

Mocca'sins, an Indian buskin.

He laced his moccasins [*sic*] in act to go. Campbell, *Gertrude of Wyoming*, i. 24 (1809).

Mochingo, an ignorant servant of the Princess Ero'ta.—Beaumont and Fletcher, *The Laws of Candy* (1647).

Mock Doctor (*The*), a farce by H. Fielding (1733), epitomized from *Le Médecin Malgré Lui*, of Molière (1666). Sir Jasper wants to make his daughter marry a Mr. Dapper; but she is in love with Leander, and pretends to be dumb. Sir Jasper hears of a dumb doctor, and sends his two flunkies to fetch him. They ask one Dorcas to direct them to him, and she points them to her husband, Gregory, a faggot-maker; but tells them he is very eccentric, and must be well beaten, or he will deny being a physician. The faggot-maker is accordingly beaten into compliance, and taken to the patient. He soon learns the facts of the case, and employs Leander as apothecary. Leander makes the lady speak, and completes his cure

with "pills matrimoniac." Sir Jasper takes the joke in good part, and becomes reconciled to the alliance.

Mocking-Bird. "During the space of a minute, I have heard it imitate the woodlark, chaffinch, blackbird, thrush, and sparrow. . . . Their few natural notes resemble those of the nightingale, but their song is of greater compass and more varied."—Ashe, *Travels in America*, ii. 73.

Moclas, a famous Arabian robber, whose name is synonymous with "thief." (See ALMANZOR, the caliph.)

Mode (*Sir William*), in Mrs. Centlivre's drama, *The Beaux' Duel* (1703).

Mode'love (*Sir Philip*), one of the four guardians of Anne Lovely, the heiress. Sir Philip is an "old beau, that has May in his fancy and dress, but December in his face and his heels. He admires all new fashions . . . loves operas, balls, and masquerades" (act i. 1). Colonel Freeman personates a French fop, and obtains his consent to marry his ward, the heiress.—Mrs. Centlivre, *A Bold Stroke for a Wife* (1717).

Modely, a man of the world, gay, fashionable, and a libertine. He had scores of "lovers," but never loved till he saw the little rustic lass named Aura Freehold, a farmer's daughter, to whom he proposed matrimony.—John Philip Kemble, *The Farm-house*.

Modish (*Lady Betty*), really in love with Lord Morelove, but treats him with assumed scorn or indifference, because her pride prefers "power to ease." Hence she coquets with Lord Foppington (a married man), to mortify Morelove and arouse his

The Miller, his Son and the Ass

E. Lejeune, Artist



A MILLER and his son were driving their ass to market, to sell him. "Two fools," cried some girls, "to walk when they might ride!" "Right!" said the miller: "Get up, my boy, and ride." "What is the world coming to," said the elders as they passed, "The young ride, and the old walk!" "Right!" said the miller: "Get down, my son, and walk!" "A hard father!" cried the women, "to make his young son walk, while he rides!" "Right!" said the miller, "Jump up, my boy, and ride with me!" "What brutes!" said a passer-by, "to overload a poor ass like that! If they had any pity, they would carry the ass themselves!" "Right!" said the miller, and with his son's help, he tied the ass's legs together, and slung him between them, on his staff. The crowd cried "Bravo!" But as they passed a stream, the ass burst his bonds, and falling into the water was drowned. "It serves me right," said the miller. "In trying to please everybody, I have pleased nobody, and have lost my ass into the bargain."



Engraving by J. & C.

jealousy. By the advice of Sir Charles Easy, Lord Morelove pays her out in her own coin, by flirting with Lady Graveairs, and assuming an air of indifference. Ultimately, Lady Betty is reduced to common sense, and gives her heart and hand to Lord Morelove.—Colley Cibber, *The Careless Husband* (1704).

Modo, the fiend that urges to murder, and one of the five that possessed “poor Tom.”—Shakespeare, *King Lear*, act iv. sc. 1 (1605).

Modred, son of Lot, king of Norway, and Anne, own sister of King Arthur (pt. viii. 21; ix. 9). He is always called “the traitor.” While King Arthur was absent, warring with the Romans, Modred was left regent, but usurped the crown, and married his aunt, the queen (pt. x. 13). When Arthur heard thereof, he returned, and attacked the usurper, who fled to Winchester (pt. xi. 1). The king followed him, and Modred drew up his army at Cambula, in Cornwall, where another battle was fought. In this engagement Modred was slain, and Arthur also received his death-wound (pt. xi. 2). The queen, called Guanhuma’ra (but better known as Guen’evere), retired to a convent in the City of Legions, and entered the order of Julius the Martyr (pt. xi. 1).—Geoffrey, *British History* (1142).

*** This is so very different from the accounts given in Arthurian romance of Mordred, that it is better to give the two names as if they were different individuals.

Modred (Sir), nephew of King Arthur. He hated Sir Lancelot, and sowed discord among the knights of the Round Table. Tennyson says that Modred “tampered with the lords of the White Horse,” the

brood that Hengist left. Geoffrey of Monmouth says, he made a league with Cheldric, the Saxon leader in Germany, and promised to give him all that part of England which lies between the Humber and Scotland, together with all that Hengist and Horsa held in Kent, if he would aid him against King Arthur. Accordingly, Cheldric came over with 800 ships, filled “with pagan soldiers” (*British History*, xi. 1).

When the king was in Brittany, whither he had gone to chastise Sir Lancelot for adultery with the queen, he left Sir Modred regent, and Sir Modred raised a revolt. The king returned, drew up his army against the traitor, and in this “great battle of the West” Modred was slain and Arthur received his death-wound.—Tennyson, *Idylls of the King* (“Guinevere,” 1858).

*** This version is in accordance neither with Geoffrey of Monmouth (see previous art.), nor with Arthurian romance (see MORDRED), and is, therefore, given separately.

Modu, the prince of all devils that take possession of a human being.

Mado was the chief devil that had possession of Sarah Williams; but . . . Richard Mainy was molested by a still more considerable fiend called *Modu*, . . . the prince of all other devils.—Harnett, *Declaration of Popish Impostures*, 268.

Modus, cousin of Helen; a “musty library, who loved Greek and Latin;” but cousin Helen loved the bookworm, and taught him how to love far better than Ovid could with his *Art of Love*. Having so good a teacher, Modus became an apt scholar, and eloped with Cousin Helen.—S. Knowles, *The Hunchback* (1831).

Mœ’chus, adultery personified; one of the four sons of Caro (*fleshly lust*). His

brothers were Pornei'us (*fornication*), Acath'arus and Asel'gês (*lasciviousness*). In the battle of Mansoul, Mœchus is slain by Agnei'a (*wifely chastity*), the spouse of Encra'tês (*temperance*) and sister of Parthen'ia (*maidenly chastity*). (Greek, *moichos* "an adulterer.")—Phineas Fletcher, *The Purple Island*, xi. (1633).

Mœli'ades (4 *syl.*). Under this name William Drummond signalized Henry, prince of Wales, eldest son of James I., in the monody entitled *Tears on the Death of Mœliadês*. The word is an anagram of *Milês a Deo*. The prince, in his masquerades and martial sports, used to call himself "Mœliadês of the Isles."

Mœliadês, bright day-star of the West.

W. Drummond, *Tears on the Death of Mœliades* (1612).

The burden of the monody is:

Mœliadês sweet courtly nymphs deplore,
From Thulê to Hyaspês' pearly shore.

Moffat (*Mabel*), domestic of Edward Redgauntlet.—Sir W. Scott, *Redgauntlet* (time, George III.).

Mogg Megone. Indian sachem who, at the behest of a white girl, kills her betrayer, and brings his scalp to her. In the storm of anguished remorse awakened by the sight of the bloody trophy, the woman murders Megone in his sleep, and is henceforth banned by the church, driven by conscience, a miserable wanderer upon the earth.—John Greenleaf Whittier, *Mogg Megone*.

Moha'di (*Mahommed*), the twelfth imaum, whom the Orientals believe is not dead, but is destined to return and combat Antichrist before the consummation of all things.

. Prince Arthur, Merlin, Charlemagne,

Barbarossa, Dom Sebastian, Charles V., Elijah Mansur, Desmond of Kilmallock, etc., are traditionally not dead, but only sleeping till the fullness of time, when each will awake and effect most wondrous restorations.

Mohair (*The Men of*), the citizens of France.

The men of mohair, as the citizens were called.
—*Asylum Christi*, viii.

Moha'reb, one of the evil spirits of Dom-Daniel, a cave "under the roots of the ocean." It was given out that these spirits would be extirpated by one of the family of Hodei'rah (3 *syl.*), so they leagued against the whole race. First, Okba was sent against the obnoxious race, and succeeded in killing eight of them, Thalaba alone having escaped alive. Next, Abaldar was sent against Thalaba, but was killed by a simoom. Then Loba'ba was sent to cut him off, but perished in a whirlwind. Lastly, Mohareb undertook to destroy him. He assumed the guise of a warrior, and succeeded in alluring the youth to the very "mouth of hell;" but Thalaba, being alive to the deceit, flung Mohareb into the abyss.—Southey, *Thalaba, the Destroyer*, v. (1797).

Mohicans (*Last of the*), Uncas, the Indian chief, son of Chingachook, and called "Deerfoot."—J. F. Cooper, *The Last of the Mohicans* (a novel, 1826).

The word ought to be pronounced *Mo-hek'.kantz*, but is usually called *Mo.hě'.kantz*.

Mohocks, a class of ruffians who at one time infested the streets of London. So called from the Indian Mohocks. At the Restoration, the street bullies were called Muns and Tityre Tus; they were next called Hectors and Scourers; later

Miranda and Ferdinand

R. B. Pine, Artist

Caroline Watson, Engraver

FERDINAND is seen by Prospero and Miranda for the first time.
Ariel sings :

" Full fathom five thy father lies ;
Of his bones are coral made ;
Those are pearls that were his eyes :
Nothing of him that doth fade
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell :

Ding-dong !

Hark. Now I hear them,—ding-dong, bell !

Ferdinand. The ditty does remember my drowned father.—
This is no mortal business, nor no sound
That the earth owes. I hear it now above me.

Prospero. The fringed curtain of thine eye advance
And say, what thou seest yond' ?

Miranda. What is 't ? a spirit ?

Lord ! how it looks about ! Believe me, sir,
It carries a brave form : but 'tis a spirit.

Prospero. No, wench : it eats and sleeps and bath such senses
As we have."

Shakespeare's " The Tempest."



MIRANDA AND FERDINAND.

still, Nickers and Hawcabites; and lastly, Mohocks.

Now is the time that rakes their revels keep,
Kindlers of riot, enemies of sleep;
His scattered pence the flying Nicker flings,
And with the copper shower the casement rings;
Who has not heard the Scowerer's midnight
fame?

Who has not trembled at the Mohock's name?
Gay, *Trivia*, iii. 321, etc. (1712).

Mohun (*Lord*), the person who joined Captain Hill in a dastardly attack on the actor, Mountford, on his way to Mrs. Bracegirdle's house, in Howard Street. Captain Hill was jealous of Mountford, and induced Lord Mohun to join him in this "valiant exploit." Mountford died next day, Captain Hill fled from the country, and Mohun was tried but acquitted.

The general features of this cowardly attack are very like that of the Count Koningsmark on Thomas Thynne of Lingleate Hill. Count Koningsmark was in love with Elizabeth Percy (widow of the earl of Ogle), who was contracted to Mr. Thynne; but before the wedding day arrived, the count, with some hired ruffians, assassinated his rival in his carriage as it was passing down Pall Mall.

Elizabeth Percy, within three months of the murder, married the duke of Somerset.

Moidart (*John of*), captain of the clan Ronald, and a chief in the army of Montrose.—Sir W. Scott, *Legend of Montrose*, (time, Charles I.).

Moi'na (2 *syl.*), daughter of Reutha'mir, the principal man of Balclu'tha, a town on the Clyde, belonging to the Britons. Moina married Clessammor (the maternal uncle of Fingal), and died in childbirth of her son Carthon, during the absence of her husband.—Ossian, *Carthon*.

Mokanna, the name given to Hakem ben Haschem, from a silver gauze veil worn by him "to dim the lustre of his face," or rather to hide its extreme ugliness. The history of this impostor is given by D'Herbelot, *Bibliothèque Orientale* (1697).

Mokanna forms the first story of *Lalla Rookh* ("The Veiled Prophet of Khorassan"), by Thomas Moore (1817).

Mokattam (*Mount*), near Cairo (Egypt), noted for the massacre of the Caliph Hakem B'amr-ellah, who was given out to be incarnate deity, and the last prophet who communicated between God and man (eleventh century). Here, also, fell in the same massacre his chief prophet, and many of his followers. In consequence of this persecution, Durzi, one of the "prophet's" chief apostles, led the survivors into Syria, where they settled between the Libanus and Anti-Libanus, and took the name of Durzis, corrupted into Druses.

As the khalif vanished erst,
In what seemed death to uninstructed eyes,
On red Mokattam's verge.
Robert Browning, *The Return of the Druses*, i.

Molay (*Jacques*), grand-master of the Knights Templar, as he was led to the stake, summoned the pope (Clement V.), within forty days, and the king (Philippe IV.), within forty weeks, to appear before the throne of God to answer for his death. They both died within the stated periods. (See SUMMONS TO DEATH.)

Molière (*The Italian*), Charlo Goldoni (1707–1793).

Molière (*The Spanish*), Leandro Fernandez Moratin (1760–1828).

Moll Cutpurse, Mary Frith, who once

attacked General Fairfax on Hounslow Heath.

Moll Flanders, a woman of great beauty, born in the Old Bailey. She was twelve years a courtesan, five years a wife, twelve years a thief, eight years a convict in Virginia; but ultimately grew rich, and died a penitent in the reign of Charles II.

*** Daniel Defoe wrote her life and adventures, which he called *The Fortunes of Moll Flanders* (1722).

Molly, Jaggers's housekeeper. A mysterious, scared-looking woman, with a deep scar across one of her wrists. Her antecedents were full of mystery, and Pip suspected her of being Estella's mother.—C. Dickens, *Great Expectations* (1860).

Molly Maggs, a pert young housemaid, in love with Robin. She hates Polyglot, the tutor of "Master Charles," but is very fond of Charles. Molly tries to get "the tuterer Polypot" into a scrape, but finds, to her consternation, that Master Charles is in reality the party to be blamed.—J. Poole, *The Scapegoat*.

Molly Maguires, stout, active young men, dressed up in women's clothes, with faces blackened, or otherwise disguised. This secret society was organized in 1843, to terrify the officials employed by Irish landlords to distrain for rent, either by grippers, (*bumbailiffs*), process-servers, keepers, or drivers (*persons who impound cattle till the rent is paid*).—W. S. Trench, *Realities of Irish Life*, 82.

Molly Mog, an innkeeper's daughter at Oakingham, Berks. Molly Mog was the toast of all the gay sparks in the former

half of the eighteenth century; but died a spinster at the age of 67 (1699–1766).

*** Gay has a ballad on this *Fair Maid of the Inn*. Mr. Standen, of Arborfield, the "enamoured swain," died in 1730. Molly's sister was quite as beautiful as "the fair maid" herself. A portrait of Gay still hangs in Oakingham Inn.

Molly Wilder, New England girl, who shelters and cares for a young French nobleman wrecked on the Cape Cod coast. A love affair and a clandestine marriage follow. The marriage is acknowledged when peace is established between the French and English.—Jane G. Austin, *A Nameless Nobleman* (1881).

Molmu'tius. (See MULMUTIUS.)

Mo'loch (*ch=k*), the third in rank of the Satanic hierarchy, Satan being first, and Beëlzebub second. The word means "king." The rabbins say the idol was of brass, with the head of a calf. Moloch was the god of the Am'monites (3 *syl.*), and was worshipped in Rabba, their chief city.

First Moloch, horrid king, besmeared with blood
Of human sacrifice, and parents' tears,
Though, for the noise of drums and timbrels
loud,
Their children's cries unheard, that passed thro'
fire
To his grim idol. Him the Ammonite
Worshipped in Rabba.

Milton, *Paradise Lost*, i. 392, etc. (1665).

Mo'ty (Greek, *môlu*), mentioned in Homer's *Odyssey*. An herb with a black root and white blossom, given by Hermês to Ulysses, to counteract the spells of Circê, (See HÆMONY.)

. . . that Mō'ty
That Hermês once to wise Ulysses gave.
Milton, *Comus* (1634).

The root was black,
Milk-white the blossom; Mōly is its name
In heaven.

Homer, *Odyssey*, x. (Cowper's trans.).

Momus's Lattice. Momus, son of Nox, blamed Vulcan, because, in making the human form, he had not placed a window in the breast for the discerning of secret thoughts.

Were Momus' lattice in our breasts,
My soul might brook to open it more widely
Than theirs [i. e. *the nobles*].

Byron, *Werner*, iii., 1 (1822).

Mon or Mona, Anglesia, the residence of the Druids. Suetonius Paulinus, who had the command of Britain in the reign of Nero (from A.D. 59 to 62), attacked Mona, because it gave succor to the rebellious. The frantic inhabitants ran about with fire-brands, their long hair streaming to the wind, and the Druids invoked vengeance on the Roman army.—See Drayton, *Polyolbion*, viii. (1612).

Mon'aco (*The king of*), noted because whatever he did was never right in the opinion of his people, especially in that of Rabagas, the demagogue: If he went out, he was "given to pleasure;" if he stayed at home, he was "given to idleness;" if he declared war, he was "wasteful of the public money;" if he did not, he was "pusillanimous;" if he ate, he was "self-indulgent;" if he abstained, he was "priest-ridden." — M. Sardou, *Rabagas* (1872).

Monaco. *Proud as a Monegasque.* A French phrase. The tradition is that Charles Quint ennobled every one of the inhabitants of Monaco.

Monaldini (*Signor*), rich, *bourgeois* citizen of Rome, who purchases, fits up and lets to desirable tenants an old palace.—

Mary Agnes Tincker, *Signor Monaldini's Niece* (1879).

Monarch of Mont Blanc, Albert Smith; so-called, because for many years he amused a large London audience, night after night, by relating "his ascent of Mont Blanc" (1816–1860).

Monarque (*Le Grand*), Louis XIV., of France (1638, 1643–1715).

Monastery (*The*), a novel by Sir W. Scott (1820). *The Abbot* appeared the same year. These two stories are tame and very defective in plot; but the character of Mary queen of Scots, in *The Abbot*, is a correct and beautiful historical portrait. The portrait of Queen Elizabeth is in *Kenilworth*.

Monçada (*Matthias de*), a merchant, stern and relentless. He arrests his daughter the day after her confinement of a natural son.

Zilia de Monçada, daughter of Matthias, and wife of General Witherington.—Sir W. Scott, *The Surgeon's Daughter*, (time, George II.).

Monda'min, maize or Indian corn (*mon-da-min*, "the Spirit's grain").

Sing the mysteries of mondammin,
Sing the blessing of the corn-fields.

Longfellow, *Hiawatha*, xiii. (1855).

Mone'ses (3 *syl.*), a Greek prince, betrothed to Arpasia, whom for the nonce he called his sister. Both were taken captive by Baj'azet. Bajazet fell in love with Arpasia, and gave Monēsēs a command in his army. When Tamerlane overthrew Bajazet, Monēsēs explained to the Tartar king how it was that he was found in arms against him, and said his best wish was to serve Tamerlane. Bajazet now hated the

Greek, and, as Arpasia proved obdurate, thought to frighten her into compliance by having Monēsēs bow-strung in her presence; but the sight was so terrible that it killed her.—N. Rowe, *Tamerlane* (1702).

Money, a drama by Lord E. L. B. Lytton (1840). Alfred Evelyn, a poor scholar, was secretary and factotum of Sir John Vesey, but received no wages. He loved Clara Douglas, a poor dependent of Lady Franklin; proposed to her, but was not accepted, "because both were too poor to keep house." A large fortune being left to the poor scholar, he proposed to Georgina, the daughter of Sir John Vesey; but Georgina loved Sir Frederick Blount, and married him. Evelyn, who loved Clara, pretended to have lost his fortune, and, being satisfied that she really loved him, proposed a second time, and was accepted.

Moneytrap, husband of Araminta, but with a *tendresse* for Clarissa, the wife of his friend Gripe.—Sir John Vanbrugh, *The Confederacy* (1695).

Monflathers (*Miss*), mistress of a boarding and day establishment, to whom Mrs. Jarley sent little Nell, to ask her to patronize the wax-work collection. Miss Monflathers received the child with frigid virtue, and said to her, "Don't you think you must be very wicked to be a wax-work child? Don't you know it is very naughty to be a wax child when you might have the proud consciousness of assisting, to the extent of your infant powers, the noble manufacturers of your country?" One of the teachers here chimed in with "How doth the little—;" but Miss Monflathers remarked, with an indignant frown, that "the little busy bee" applied

only to genteel children, and the "works of labor and of skill" to painting and embroidery, not to vulgar children and wax-work shows.—Charles Dickens, *The Old Curiosity Shop*, xxxi. (1840).

Monford, the lover of Charlotte Whimsy. He plans various devices to hoodwink her old father, in order to elope with the daughter.—James Cobb, *The First Floor* (1756–1818).

Monime (2 *syl.*), in Racine's tragedy of *Mithridate*. This was one of Mdlle. Rachel's great characters, first preformed by her in 1838.

Monim'ia, "the orphan," sister of Chamont, and ward of Lord Acasto. Monimia was in love with Acasto's son, Castalio, and privately married him. Polydore (the brother of Castalio) also loved her, but his love was dishonorable love. By treachery, Polydore obtained admission to Monimia's chamber, and passed the bridal night with her, Monimia supposing him to be her husband; but when the next day she discovered the deceit, she poisoned herself; and Polydore, being apprised that Monimia was his brother's wife, provoked a quarrel with him, ran on his brother's sword, and died.—Otway, *The Orphan* (1680).

More tears have been shed for the sorrows of "Belvidera" and "Monimia," than for those of "Juliet" and "Desdemona."—Sir W. Scott, *The Drama*.

Monimia, in Smollett's novel of *Count Fathom* (1754).

Moniplies (*Richie*), the honest, self-willed Scotch servant of Lord Nigel Olifaunt, of Glenverloch.—Sir W. Scott, *Fortunes of Nigel* (time, James I.).

Monk (*General*), introduced by Sir Walter Scott in *Woodstock* (time, Commonwealth).

Monk (*The Bird Singing to a*). The monk is Felix, who listened to a bird for a hundred years, and thought the time only an hour.—Longfellow, *The Golden Legend*, ii. (1851).

Monk (*The*), a novel, by Sir Matthew G. Lewis (1794).

Monk Lewis. Matthew Gregory Lewis; so called from his novel (1773–1818).

Monk of Bury, John Lydgate, poet, who wrote the *Siege of Troy*, the *Story of Thebes*, and the *Fall of Princes* (1375–1460).

Nothinge I am experte in poetry,
As the monke of Bury, floure of eloquence.
Stephen Hawes, *The Passe-Tyme of Plesure* (1515).

Monk of Westminster, Richard, of Cirencester, the chronicler (fourteenth century).

This chronicle, *On the Ancient State of Britain*, was first brought to light in 1747, by Dr. Charles Julius Bertram, professor of English at Copenhagen; but the original being no better known than that of Thomas Rowley's poems, published by Chatterton, grave suspicions exist that Dr. Bertram was himself the author of the chronicles.

Monks (*The Father of*), Ethelwold, of Winchester (*–984).

Monks, alias Edward Leeford, a violent man, subject to fits. Edward Leeford, though half-brother to Oliver Twist, was in collusion with Bill Sykes, to ruin him.

Failing in this, he retired to America, and died in jail.—C. Dickens, *Oliver Twist* (1837).

Monkbarns (*Laird of*), Mr Jonathan Oldbuck, the antiquary.—Sir W. Scott, *The Antiquary* (time, George III.).

Mon'ker and Nakir [*Na.keer'*], the two examiners of the dead, who put questions to departed spirits respecting their belief in God and Mahomet, and award their state in after-life according to their answers.—*Al Korán*.

"Do you not see those spectres that are stirring the burning coals? Are they Monker and Nakir come to throw us into them?"—W. Beckford, *Vathek* (1786).

Monmouth, the surname of Henry V. of England, who was born in that town (1388, 1413–1422).

*** Mon-mouth is the *mouth of the Monnow*.

Monmouth (*The duke of*), commander-in-chief of the royal army.—Sir W. Scott, *Old Mortality* (time, Charles II.).

*** The duke of Monmouth was nicknamed "The Little Duke," because he was diminutive in size. Having no name of his own, he took that of his wife, "Scott," countess of Buccleuch. Pepys says: "It is reported that the king will be tempted to set the crown on the Little Duke" (*Diary*, seventeenth century).

Mon'ema, wife of Quia'ra, the only persons of the whole of the Guārani race who escaped the small-pox plague which ravaged that part of Paraguay. They left the fatal spot, and settled in the Modai woods. Here they had one son, Yerūti, and one daughter, Mooma, but Quiāra was

killed by a jaguar before the latter was born. Monēma left the Mondai woods, and went to live at St. Joāchin, in Paraguay, but soon died from the effects of a house and city life.—Southey, *A Tale of Paraguay* (1814).

Mononia, when nature embellished the tint

Of thy fields and thy mountains so fair,
Did she ever intend that a tyrant should print
The footstep of slavery there?

T. Moore, *Irish Melodies*, i. ("War Song," 1814).

Monsieur, Philippe, Duc d'Orléans, brother of Louis XIV. (1674–1723).

*** Other gentlemen were Mons. A or Mons. B, but the regent was Mons. without any adjunct.

Similarly, the daughter of the duc de Chartres (the regent's grandson) was Mademoiselle.

Monsieur le Coadjuteur, Paul de Gondi, afterwards Cardinal de Retz (1614–1679).

Monsieur le duc, Louis Henri de Bourbon, eldest son of the prince de Condé (1692–1740).

Monsieur Thomas, a drama by Beaumont and Fletcher (1619).

Monsieur Tonson, a farce by Moncrieff. Jack Ardourly fails in love with Adolphine de Courcy in the street, and gets Tom King to assist in ferreting her out. Tom King discovers that his sweetening lives in the house of a French refugee, a barber, named Mons. Morbleu; but not knowing the name of the young lady, he inquires for Mr. Thompson, hoping to pick up information. Mons. Morbleu says no Mons. Tonson lives in the house, but only Mde. Bellegarde and Mdle. Adol-

phine de Courcy. The old Frenchman is driven almost crazy by different persons inquiring for Mons. Tonson; but ultimately Jack Ardourly marries Adolphine, whose mother is Mrs. Thompson after all.

Taylor wrote a drama of the same title in 1767.

Monster (*The*), Renwick Williams, a wretch who used to prowl about London by night, armed with a double-edged knife, with which he mutilated women. He was condemned July 8, 1790.

Mont Rognon (*Baron of*), a giant of enormous strength and insatiable appetite. He was bandy-legged, had an elastic stomach, and four rows of teeth. He was a paladin of Charlemagne, and one of the four sent in search of Croquemitaine and Fear Fortress.—*Croquemitaine*.

Mont St. Michel, in Normandy. Here nine druidesses used to sell arrows to sailors to charm away storms. The arrows had to be discharged by a young man 25 years of age.

The Laplanders drove a profitable trade by selling winds to sailors. Even so late as 1814, Bessie Millie, of Pomōna (Orkney Islands), helped to eke out a livelihood by selling winds for sixpence.

Eric, king of Sweden, could make the winds blow from any quarter he liked by a turn of his cap. Hence, he was nicknamed "Windy Cap."

Mont Trésor, in France; so called by Gontran "the Good," king of Burgundy (sixteenth century). One day, weary with the chase, Gontran laid himself down near a small river, and fell asleep. The squire who watched his master, saw a little animal come from the king's mouth, and walk to the stream, over which the squire laid

his sword, and the animal running across, entered a hole in the mountain. When Gontran was told of this incident, he said he had dreamt that he crossed a bridge of steel, and, having entered a cave at the foot of a mountain, entered a palace of gold. Gontran employed men to undermine the hill, and found there vast treasures, which he employed in works of charity and religion. In order to commemorate this event he called the hill Mont Trésor. — Claud Paradin, *Symbola Heroica*.

*** This story has been ascribed to numerous persons.

Mon'tague (3 syl.), head of a noble house in Verona, at feudal enmity with the house of Capulet. Romeo belonged to the former, and Juliet to the latter house.

Lady Montague, wife of Lord Montague, and mother of Romeo. — Shakespeare, *Romeo and Juliet* (1598).

Montalban.

Don Kyrie Elyson de Montalban, a hero of romance, in the *History of Tirante the White*.

Thomas de Montalban, brother of Don Kyrie Elyson, in the same romance of chivalry.

Rinaldo de Montalban, a hero of romance, in the *Mirror of Knighthood*, from which work both Bojardo and Ariosto have largely borrowed.

Montalban, now called Montauban (a contraction of *Mons Alba'nus*), in France, in the department of Tarn-et-Garonne.

Jousted in Aspramont or Montalban.

Milton, *Paradise Lost*, i. 583 (1665).

Montalban (*The Count*), in love with Volantê (3 syl.), daughter of Balthazar. In order to sound her, the count dis-

guised himself as a father confessor; but Volantê detected the trick instantly, and said to him, "Come, come, count, pull off your lion's hide, and confess yourself an ass." However, as Volantê really loved him, all came right at last. — J. Tobin, *The Honeymoon* (1804).

Montanto (*Signor*), a master of fence and a great braggart. — Ben Jonson, *Every Man in His Humour* (1598).

Montargis (*The Dog of*), named Dragon. It belonged to Captain Aubri de Montdidier, and is especially noted for his fight with the Chevalier Richard Macaire. The dog was called Montargis, because the encounter was depicted over the chimney of the great hall in the castle of Montargis. It was in the forest of Bondi, close by this castle, that Aubri was assassinated.

Monte Christo (*Count*), convict who escapes from prison, and finds immense treasure, with which he does incredible things.

Assuming the title of "count," he adds the name of the island on which his treasure is buried, and plays the grande seignior in society, punishing his former persecutors and false friends, and rewarding his old allies. Finally he is brought to confess that man cannot play providence, and to recall the words "Vengeance is mine!" — Alexander Dumas, *Count of Monte Christo*.

Montenay (*Sir Philip de*), an old English knight. — Sir W. Scott, *Castle Dangerous* (time, Henry I.).

Montesí'nos, a legendary hero, who received some affront at the French court, and retired to La Mancha, in Spain. Here he lived in a cavern, some sixty feet deep,

called "The Cavern of Montesinos." Don Quixote descended part of the way down this cavern, and fell into a trance, in which he saw Montesinos himself, Durandartê and Belerma under the spell of Merlin, Dulcin'ea del Toboso enchanted into a country wench, and other visions, which he more than half believed to be realities.—Cervantes, *Don Quixote*, II. ii. 5, 6 (1615).

*** This Durandartê was the cousin of Montesinos, and Belerma the lady he served for seven years. When he fell at Roncesvallês, he prayed his cousin to carry his heart to Belerma.

Montespan (*The marquis de*), a conceited court fop, silly and heartless. When Louis XIV. took Mde. de Montespan for his concubine, he banished the marquis, saying:

Your strange and countless follies—
The scenes you make—your loud domestic
 broils—
Bring scandal on our court. Decorum needs
Your banishment. . . . Go!
And for your separate household, which entails
A double cost, our treasure shall accord you
A hundred thousand crowns.

Act iv. 1.

The foolish old marquis says, in his self-conceit:

A hundred thousand crowns for being civil
To one another! Well now, that's a thing
That happens but to marquises. It shows
My value in the state. The king esteems
My comfort of such consequence to France,
He pays me down a hundred thousand crowns,
Rather than let my wife disturb my temper!

Act v. 2.

Madame de Montespan, wife of the marquis. She supplanted La Vallière in the base love of Louis XIV. La Vallière loved the *man*, Montespan the *king*. She had wit to warm but not to burn, energy which passed for feeling, a head to check her heart, and not too much principle for

a French court. Mde. de Montespan was the *protégée* of the Duke de Lauzun, who used her as a stepping-stone to wealth; but when in favor, she kicked down the ladder by which she had climbed to power. However, Lauzun had his revenge; and when La Vallière took the veil, Mde. de Montespan was banished from the court.—Lord E. L. B. Lytton, *The Duchess de la Vallière* (1836).

Montfauçon (*The Lady Calista of*), attendant of Queen Berengaria.—Sir W. Scott, *The Talisman* (time, Richard I.).

Mont-Fitchet (*Sir Conrade*), a preceptor of the Knights Templar.—Sir W. Scott, *Ivanhoe* (time, Richard I.).

Montfort (*De*), the hero and title of a tragedy, intended to depict the passion of hate, by Joanna Baillie (1798). The object of De Montfort's hatred is Rezenvelt, and his passion drives him on to murder.

*** De Montfort was probably the suggestive inspiration of Byron's *Manfred* (1817).

Montgomery (*Mr.*), Lord Godolphin, lord high treasurer of England in the reign of Queen Anne. The queen called herself "Mrs. Morley," and Sarah Jennings, duchess of Marlborough, was "Mrs. Freeman."

Monthermer (*Guy*), a nobleman, and the pursuivant of King Henry II.—Sir W. Scott, *The Betrothed* (time, Henry II.).

Montjoie, chief herald of France.—Sir W. Scott, *Quentin Durward* (time, Edward IV.).

Montorio, the hero of a novel, who persuaded his "brother's sons" to murder

their father by working on their fears, and urging on them the doctrine of fatalism. When the deed was committed, Montorio discovered that the young murderers were not his nephews, but his own sons.—Rev. C. R. Maturin, *Fatal Revenge* (1807).

Montreal d'Albano, called "Fra Moriale," knight of St. John of Jerusalem, and captain of the Grand Company in the fourteenth century, when sentenced to death by Rienzi, summoned his judge to follow him within the month. Rienzi was killed by the fickle mob within the stated period. (See SUMMONS TO DEATH.)

Montreville (*Mde. Adela*), or the Begum Mootee Mahul, called "the queen of Sheba."—Sir W. Scott, *The Surgeon's Daughter* (time, George II.).

Montrose (*The duke of*), commander-in-chief of the king's army.—Sir W. Scott, *Rob Roy*, xxxii. (time, George I.).

Montrose (*The Marquis of*).—Sir W. Scott, *Woodstock* (time, Commonwealth).

Montrose (*James Grahame, earl of*), the king's lieutenant in Scotland. He appears first disguised as Anderson, servant of the earl of Menteith.—Sir W. Scott, *Legend of Montrose* (time, Charles I.).

Monuments (*The*), Poor family in London.

Father, a convict who gets out of prison on a ticket-of-leave.

Mother, Hester, an honest washerwoman, afterwards in almshouse, and blind.

Claude. Bright young fellow, educated by Lady Mildred Eldredge.

Melenda, a work-girl, fierce and virtuous, starving, yet independent.

Joe, plumber and house-decorator, typical British workman.

Polly, adopted by Lady Mildred, called "Violet," and brought up with her own daughter.

Sam, a red-hot socialist, ready with impracticable plans of leagues and reformation.—Walter Besant, *Children of Gibeon* (1890).

Montserrat (*Conrade, marquis of*), a crusader.—Sir W. Scott, *The Talisman* (time, Richard I.).

Moody (*John*), the guardian of Peggy Thrift, an heiress, whom he brings up in the country, wholly without society. John Moody is morose, suspicious, and unsocial. When 50 years of age, and Peggy 19, he wants to marry her, but is out-witted by "the country girl," who prefers Belville, a young man of more suitable age.

Althea Moody, sister of John. She jilts Sparkish, a conceited fop, and marries Harcourt.—*The Country Girl* (time, Garrick, altered from Wycherly).

Mooma, youngest sister of Yerūti. Their father and mother were the only persons of the whole Guarāni race who escaped a small-pox plague which ravished that part of Paraguay. They left the fatal spot and lived in the Mondai woods, where both their children were born. Before the birth of Mooma, her father was eaten by a jaguar, and the three survivors lived in the woods alone. When grown to a youthful age, a Jesuit priest persuaded them to come and live at St. Joāchin (3 syl.); so they left the wild woods for a city life. Here the mother soon flagged and died. Mooma lost her spirits, was haunted with thick-coming fancies of good and bad

angels, and died. Yerūti begged to be baptized, received the rite, cried, "Ye are come for me! I am ready;" and died also.—Southey, *A Tale of Paraguay* (1814).

Moon (Man in the), said to be Cain, with a bundle of thorns.

Now doth Cain with fork of thorns confine
On either hemisphere, touching the wave
Beneath the towers of Seville. Yesternight
The moon was round.

Dantê, *Hell*, xx. (1300).

Moon (Minions of the), thieves or highwaymen. (See MOON'S MEN.)

Moon and Mahomet. Mahomet made the moon perform seven circuits round Caaba or the holy shrine of Mecca, then enter the right sleeve of his mantle and go out at the left. At its exit, it split into two pieces, which re-united in the centre of the firmament. This miracle was performed for the conversion of Hahab, the Wise.

Moon-Calf, an inanimate, shapeless human mass, said by Pliny to be engendered of woman only.—*Nat. Hist.*, x. 64.

Moon's Men, thieves or highwaymen, who ply their vocation by night.

The fortune of us that are but moon's men doth ebb and flow like the sea.—Shakespeare, 1 *Henry IV.* act i. sc. 2 (1597).

Moonshine (*Saunders*), a smuggler.—Sir W. Scott, *Bride of Lammermoor* (time, William III.).

Moore (*Mr. John*), of the Pestle and Mortar, Abchurch Lane, immortalized by his "worm-powder," and called the "Worm Doctor."

Moors. The Moors of Aragon are

called Tangarins; those of Granāda are Mudajares; and those of Fez are called Elches. They are the best soldiers of the Spanish dominions. In the Middle Ages, all Mohammedans were called *Moors*; and hence Camoens, in the *Lusiad*, viii., called the Indians so.

Mopes (*Mr.*), the hermit, who lived on Tom Tiddler's Ground. He was dirty, vain, and nasty, "like all hermits," but had landed property, and was said to be rich and learned. He dressed in a blanket and skewer, and, by steeping himself in soot and grease, soon acquired immense fame. Rumor said he murdered his beautiful young wife, and abandoned the world. Be this as it may, he certainly lived a nasty life. Mr. Traveller tried to bring him back into society, but a tinker said to him "Take my word for it, when iron is thoroughly rotten, you can never botch it, do what you may."—C. Dickens, *A Christmas Number* (1861).

Mopsus, a shepherd, who, with Menalcas, celebrates the funeral eulogy of Daphnis.—Virgil, *Eclogue*, v.

Mora, the betrothed of Oscar, who mysteriously disappears on his bridal eve, and is mourned for as dead. His younger brother, Allan, hoping to secure the lands and fortune of Mora, proposes marriage, and is accepted. At the wedding banquet, a stranger demands "a pledge to the lost Oscar," and all accept it except Allan, who is there and then denounced as the murderer of his brother. Oscar then vanishes, and Allan dies.—Byron, *Oscar of Alva*.

Moradbak, daughter of Fitead, a widow. Hudjadge, king of Persia, could not sleep, and commanded Fitead, his porter



Franz Moor.

F. Pecht, Artist

J. L. Raab, Engraver



*F*RANCIS, the second son of Maximilian von Moor, conspires against his elder brother Charles, to rob him of his place in his father's heart and of his betrothed, Amelia. In pursuance of this, he reads his father a letter which tells him of the villainy of Charles.

Schiller's "Robbers."

begged to be
cried, "Ye are
and died also."
(1814).

Cain, with

erms confine
the wave
Yesterday

N. H., xx. (1800).

ones or high-

ho-*Now*.

circuits round

of Mecca, then

his mantle and

exit, it split into

in the centre

was not

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Hist., x. 64.

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Smashine (*Saunders*), a smuggler.—
Scott, *Waverley* (1814).
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FRANZ MOOR.

and jailer, under pain of death, to find some one to tell him tales. Fitead's daughter, who was only 11, undertook to amuse the king with tales, and was assisted in private by the sage Abou'melek. After a perfect success, Hudjadge married Moradbak, and at her recommendation, Abou'melek was appointed overseer of the whole empire.—Comte de Caylus, *Oriental Tales* (1743).

Morakan'abad, grand vizier of the Caliph Vathek.—Beckford, *Vathek* (1784).

Moral Philosophy (*The Father of*), Thomas Aquinas (1224–1274).

Moran, Son of Fithil, one of the scouts in the army of Swaran, king of Lochlin (*Denmark*).—Ossian, *Fingal*.

Moran's Collar, a collar for magistrates, which had the supernatural power of pressing the neck of the wearer if his judgments deviated from strict justice, and even of causing strangulation if he persevered in wrong doing. Moran, surnamed "the Just," was the wise counselor of Feredach, an early king of Ireland.

Morat, in *Aurungzebe*, a drama by Dryden (1675).

Edward Kynaston [1619–1687] shone with uncommon lustre in "Morat" and "Muley Moloch." In both these parts he had a fierce, lion-like majesty in his port and utterance, that gave the spectators a kind of trembling admiration.—Colley Cibber.

Morbleu! This French oath is a corrupt contraction of *Mau'graby*; thus, *maugre bleu*, *mau'bleu*. *Maugraby* was the great Arabian enchanter, and the word means "barbarous," hence a barbarous man or barbarian. The oath is common

in Provence, Languedoc, and Gascoigne. I have often heard it used by the medical students at Paris.

Probably it is a punning corruption of *Mort de Dieu*.

Mordaunt, the secretary, at Aix, of Queen Margaret, the widow of Henry VI. of England.—Sir W. Scott, *Anne of Geierstein* (time, Edward IV.).

Mor'decai (*Beau*), a rich Italian Jew, one of the suitors of Charlotte Goodchild, but, supposing the report to be true that she has lost her fortune, he calls off and retires.—C. Macklin, *Love à-la-Mode* (1759).

Mordecai. Earnest young Jew, supporting himself by repairing watches, jewelry, etc. He is devoted to his race, proud of his lineage, and versed in all pertaining to Hebrew history. He dies of consumption.—George Eliot, *Daniel Deronda*.

Mordent, father of Joanna, by a former wife. In order to marry Lady Anne, he deserts Joanna and leaves her to be brought up by strangers. Joanna is placed under Mrs. Enfield, a crimp, and Mordent consents to a proposal of Lennox to run off with her. Mordent is a spirit embittered with the world—a bad man, with a goading conscience. He sins and suffers the anguish of remorse; does wrong, and blames Providence because when he "sows the wind he reaps the whirlwind."

Lady Anne, the wife of Mordent, daughter of the earl of Oldcrest, sister of a viscount, niece of Lady Mary, and one of her uncles is a bishop. She is wholly neglected by her husband, but, like Griselda (*q.v.*), bears it without complaint.—Hol-

croft, *The Deserted Daughter* (1784, altered into *The Steward*).

Mordred (*Sir*), son of Margawse (sister of King Arthur), and Arthur, her brother, while she was the wife of Lot, king of Orkney (pt. i. 2, 35, 36). The sons of Lot himself and his wife were Gaw'ain, Agravain, Ga'heris, and Gareth, all knights of the Round Table. Out of hatred to Sir Launcelot, Mordred and Agravain accuse him to the king of too great familiarity with Queen Guenever, and induce the king to spend a day in hunting. During his absence, the queen sends for Sir Launcelot to her private chamber, and Mordred and Agravain, with twelve other knights, putting the worst construction on the interview, clamorously assail the chamber, and call on Sir Launcelot to come out. This he does, and kills Agravain with the twelve knights, but Mordred makes his escape and tells the king, who orders the queen to be burnt alive. She is brought to the stake, but is rescued by Sir Launcelot, who carries her off to Joyous Guard, near Carlisle, which the king besieges. While lying before the castle, King Arthur receives a bull from the pope, commanding him to take back his queen. This he does, but as he refuses to be reconciled to Sir Launcelot, the knight betakes himself to Benwick, in Brittany. The king lays siege to Benwick, and during his absence leaves Mordred regent. Mordred usurps the crown, and tries, but in vain, to induce the queen to marry him. When the king hears thereof, he raises the siege of Benwick, and returns to England. He defeats Mordred at Dover, and at Barondown, but at Salisbury (*Camlan*) Mordred is slain fighting with the king, and Arthur receives his death-wound. The queen then retires to a convent at Almesbury, is visited by

Sir Launcelot, declines to marry him, and dies.—Sir T. Malory, *History of Prince Arthur* iii. 143–174 (1470).

*** The wife of Lot is called "Anne" by Geoffrey, of Monmouth (*British History*, viii. 20, 21); and "Bellicent" by Tennyson, in *Gareth and Lynette*.

This tale is so very different from those of Geoffrey of Monmouth, and Tennyson, that all three are given. (See **MODRED**.)

Mor'dure (2 *syl.*), son of the emperor of Germany. He was guilty of illicit love with the mother of Sir Bevis, of Southampton, who murdered her husband and then married Sir Mordure. Sir Bevis, when a mere lad, reproved his mother for the murder of his father, and she employed Saber to kill him; but the murder was not committed, and young Bevis was brought up as a shepherd. One day, entering the hall where Mordure sat with his bride, Bevis struck at him with his axe. Mordure slipped aside, and the chair was "split to shivers." Bevis was then sold to an Armenian, and was presented to the king, who knighted him and gave him his daughter Josian in marriage.—M. Drayton, *Polyolbion*, ii. (1612).

Mordure (2 *syl.*), Arthur's sword, made by Merlin. No enchantment had power over it, no stone or steel was proof against it, and it would neither break nor bend. (The word means "hard biter.")—Spenser, *Faëry Queen*, ii. 8 (1590).

More (*Margareta*), the heroine and feigned authoress of *Household of Sir Thomas More*, by Miss Manning (1851).

More of More Hall, a legendary hero, who armed himself with armor full of spikes, and, concealing himself in the cave where the dragon of Wantley dwelt,

slew the monster by kicking it in the mouth, where alone it was mortal.

. In the burlesque of H. Carey, entitled *The Dragon of Wantley*, the hero is called "Moore of Moore Hall," and he is made to be in love with Gubbins's daughter, Margery, of Roth'ram Green (1696-1743).

Morecraft, at first a miser, but after losing most of his money he became a spendthrift.—Beaumont and Fletcher, *The Scornful Lady* (1616).

. "Luke," in Massinger's *City Madam*, is the exact opposite. He was at first a poor spendthrift, but coming into a fortune he turned miser.

Morell (*Sir Charles*), the pseudonym of the Rev. James Ridley, affixed to some of the early editions of *The Tales of the Genii*, from 1764.

Morelove (*Lord*), in love with Lady Betty Modish, who torments him almost to madness by an assumed indifference, and rouses his jealousy by coquetting with Lord Foppington. By the advice of Sir Charles Easy, Lord Morelove pays the lady in her own coin, assumes an indifference to her, and flirts with Lady Grave-airs. This brings Lady Betty to her senses, and all ends happily.—Colley Cibber, *The Careless Husband* (1704).

Moreño (*Don Antonio*), a gentleman of Barcelona, who entertained Don Quixote with mock-heroic hospitality.—Cervantes, *Don Quixote*, II. iv. 10 (1615).

Morfin (*Mr.*), a cheerful bachelor, in the office of Mr. Dombey, merchant. He calls himself "a creature of habit," has a great respect for the head of the house, and befriends John Carker when he falls into

disgrace by robbing his employer. Mr. Morfin is a musical amateur, and finds in his violoncello a solace for all cares and worries. He marries Harriet Carker, the sister of John and James.—C. Dickens, *Dombey and Son* (1846).

Morgan (*le Fay*), one of the sisters of King Arthur (pt. i. 18); the others were Margawse, Elain, and Anne (Bellicent was his half-sister). Morgan calls herself "queen of the land of Gore" (pt. i. 103). She was the wife of King Vrience (pt. i. 63), the mother of Sir Ew'ain (pt. i. 73), and lived in the castle of La Belle Regard (pt. ii. 122).

On one occasion, Morgan le Fay stole her brother's sword, "Excalibur," with its scabbard, and sent them to Sir Accolon, of Gaul, her paramour, that he might kill her brother Arthur in mortal combat. If this villany had succeeded, Morgan intended to murder her husband, marry Sir Accolon, and "devise to make him king of Britain;" but Sir Accolon, during the combat, dropped the sword, and Arthur, snatching it up, would have slain him had he not craved mercy and confessed the treasonable design (pt. i. 70). After this, Morgan stole the scabbard and threw it into the lake (pt. i. 73). Lastly, she tried to murder her brother by means of a poisoned robe; but Arthur told the messenger to try it on, that he might see it, and when he did so he dropped down dead, "being burnt to a coal" (pt. i. 75).—Sir T. Malory, *History of Prince Arthur* (1470).

W. Morris, in his *Earthly Paradise* ("August"), makes Morgan la Fée the bride of Ogier, the Dane, after his earthly career was ended.

Morgan, a feigned name adopted by Belarius, a banished lord.—Shakespeare, *Cymbeline* (1605).

Morgan, one of the soldiers of Prince Gwenwyn of Powys-land.—Sir W. Scott, *The Betrothed* (time, Henry II.).

Morgane (2 *syl.*), a fay, to whose charge Zephyr committed young Passelyon and his cousin, Bennucq. Passelyon fell in love with the fay's daughter, and the adventures of these young lovers are related in the romance of *Perceforest*, iii.

Morgante (3 *syl.*), a ferocious giant, converted to Christianity by Orlando. After performing the most wonderful feats, he died at last from the bite of a crab.—Pulci, *Morgante Maggiore* (1488).

He [*Don Quixote*] spoke favorably of Morgante, who, though of gigantic race, was most gentle in his manners.—Cervantes, *Don Quixote*, I. i. 1 (1605).

Morgause or MARGAWSE, wife of King Lot. Their four sons were Gaw'ain, Agravain, Ga'heris, and Gareth (ch. 36); but Morgause had another son by Prince Arthur, named Mordred. Her son Ga'heris, having caught his mother in adultery with Sir Lamorake, cut off her head.

Morgia'na, the female slave, first of Cassim, and then of Ali Baba, "crafty, cunning, and fruitful in inventions." When the thief marked the door of her master's house with white chalk in order to recognize it, Morgiana marked several other doors in the same manner; next day she observed a red mark on the door, and made a similar one on others, as before. A few nights afterwards, a merchant with thirty-eight oil-jars begged a night's lodging; and as Morgiana wanted oil for a lamp, she went to get some from one of the leather jars. "Is it time?" asked a voice. "Not yet," replied Morgiana, and going to the others, she discovered that a

man was concealed in thirty-seven of the jars. From the last jar she took oil, which she made boiling hot, and with it killed the thirty-seven thieves. When the captain discovered that all his men were dead, he decamped without a moment's delay. Soon afterwards, he settled in the city as a merchant, and got invited by Ali Baba to supper; but refused to eat salt. This excited the suspicion of Morgiana, who detected in the pretended merchant the captain of the forty thieves. She danced awhile for his amusement, playfully sported with his dagger, and suddenly plunged it into his heart. When Ali Baba knew who it was that she had slain, he not only gave the damsel her liberty, but also married her to his own son.—*Arabian Nights* ("Ali Baba, or the Forty Thieves").

Morglay, the sword of Sir Bevis, of Hamptoun, *i.e.* Southampton, given to him by his wife, Josian, daughter of the king of Armenia.—Drayton, *Polyolboin*, ii. (1612).

You talk of Morglay, Excalibur [*Arthur's sword*], and Durindana [*Orlando's sword*], or so. Tut! I lend no credit to that is fabled of 'em.—Ben Jonson, *Every Man in His Humor*, iii. 1 (1598).

Morgue la Faye, a *fée* who watched over the birth of Ogier, the Dane, and after he had finished his earthly career, restored him to perpetual youth, and took him to live with her in everlasting love in the isle and castle of Av'alon.—*Ogier, le Danois* (a romance).

Mor'ice (*Gil* or *Child*), the natural son of Lady Barnard, "brought forth in her father's house wi' mickle sin and shame." One day, Gil Morice sent Willie to the baron's hall, with a request that Lady

Catharine Morland

R. W. Buss, Artist

R. Graves, Engraver



*C*ATHARINE MORLAND, a romantic young girl who had fed her imagination upon Mrs. Radcliffe's stories, visits Northanger Abbey, the home of a friend. She suspects some mystery, and finally finds some old papers in a cabinet.

"She seized, with an unsteady hand, the precious manuscript, for half a glance sufficed to ascertain written characters, and resolved instantly to peruse every line before she attempted to rest.

"The dimness of the light her candle emitted made her turn to it with alarm; but there was no danger of its sudden extinction; it had yet some hours to burn.

"Her greedy eye glanced rapidly over a page. She started at its import. Could it be possible, or did not her senses play her false? If the evidence of sight might be trusted, she held a washing-bill in her hand!"

Miss Austen's "Northanger Abbey."



CATHARINE MORLAND.

Barnard would go at once to Greenwood to see the child. Lord Barnard, fancying the "child" to be some paramour, forbade his wife to leave the hall, and went himself to Greenwood, where he slew Gil Morice, and sent his head to Lady Barnard. On his return, the lady told her lord he had slain her son, and added, "Wi' the same spear, oh, pierce my heart, and put me out o' pain!" But the baron repented of his hasty deed, and cried, "I'll lament for Gil Morice, as gin he were mine ain."—Percy, *Reliques, etc.*, III. i.

*** This tale suggested to Home the plot of his tragedy called *Douglas*.

Mor'land, in *Lend Me Five Shillings*, by J. M. Morton (1838).

Morland (*Henry*), "the heir-at-law" of Baron Duberly. It was generally supposed that he had perished at sea; but he was cast on Cape Breton, and afterwards returned to England, and married Caroline Dormer, an orphan.—G. Colman, *The Heir-at-Law* (1797).

Mr. Beverley behaved like a father to me [*B. Webster*], and engaged me as a walking gentleman for his London theatre, where I made my first appearance as "Henry Morland," in *The Heir-at-Law*, which, to avoid legal proceedings, he called *The Lord's Warming-pan*.—Peter Paterson.

Morley (*Mrs.*), the name under which Queen Anne corresponded with Mrs. Freeman (*The Duchess of Marlborough*).

Morna, daughter of Cormac, king of Ireland. She was in love with C  thba, youngest son of Torman. Duch  mar, out of jealousy, slew his rival, and then asked Morna to be his bride. She replied, "Thou art dark to me, O, Duch  mar, and cruel is thine arm to Morna." She then begged him for his sword, and when "he gave it

to her she thrust it into his heart." Duch  mar fell, and begged the maid to pull out the sword that he might die, but when she did so, he seized it from her and plunged it into her side. Whereupon Cuthullin said:

"Peace to the souls of the heroes! Their deeds were great in fight. Let them ride around me in clouds. Let them show their features in war. My soul shall then be firm in danger, mine arm like the thunder of heaven. But be thou on a moonbeam, O, Morna, near the window of my rest, when my thoughts are at peace, when the din of war is past."—Ossian, *Fingal*, i.

Morna, wife of Compal, and mother of Fingal. Her father was Thaddu, and her brother Clessammor.—Ossian.

Mornay, the old seneschal, at Earl Herbert's tower at Peronne.—Sir W. Scott, *Quentin Durward* (time, Edward IV.).

Morning Star of the Reformation, John Wycliffe (1324–1384).

Morocco or MAROCCUS, the performing horse, generally called "Bankes's Horse." Among other exploits, we are told that "it went up to the top of St. Paul's." Both horse and man were burnt alive at Rome, by order of the pope, as magicians.—Don Zara del Fogo, 114 (1660).

*** Among the entries at Stationers' Hall is the following:—Nov. 14, 1595: *A Ballad showing the Strange Qualities of a Young Nagg called Morocco*.

In 1595 was published the pamphlet *Maroccus Extaticus, or Bankes's Horse in a Trance*.

Morocco Men, agents of lottery assurances. In 1796, The great State lottery employed 7500 morocco men. Their business was to go from house to house among

the customers of the assurances, or to attend in the back parlors of public-houses, where the customers came to meet them.

Morolt (*Dennis*), the old squire of Sir Raymond Berenger.—Sir W. Scott, *The Betrothed* (time, Henry II.).

Morose (2 *syl.*), a miserly old hunk, who hates to hear any voice but his own. His nephew, Sir Dauphine, wants to wring out of him a third of his property, and proceeds thus: He gets a lad to personate "a silent woman," and the phenomenon so delights the old man, that he consents to a marriage. No sooner is the ceremony over, than the boy-wife assumes the character of a virago of loud and ceaseless tongue. Morose, driven half-mad, promises to give his nephew a third of his income if he will take this intolerable plague off his hands. The trick being revealed, Morose retires into private life, and leaves his nephew master of the situation.—Ben Jonson, *The Silent Woman* (1609).

("Wasp" in *Bartholomew Fair*, "Corbaccio" in *The Fox*, and "Ananias" in *The Alchemist*.)

Moroug, the monkey mistaken for the devil. A woman of Cambalu died, and Moroug, wishing to personate her, slipped into her bed, and dressed himself in her night-clothes, while the body was carried to the cemetery. When the funeral party returned, and began the usual lamentations for the dead, pug stretched his night-capped head out of the bed, and began moaning and grimacing most hideously. All the mourners thought it was the devil, and scampered out as fast they could run. The priests assembled, and resolved to exorcise Satan; but pug, noting their

terror, flew on the chief of the bonzes, and bit his nose and ears most viciously. All the others fled in disorder; and when pug had satisfied his humor, he escaped out of the window. After a while, the bonzes returned, with a goodly company well armed, when the chief bonze told them how he had fought with Satan, and prevailed against him. So he was canonized, and made a saint in the calendar for ever.—T. S. Gueulette, *Chinese Tales* ("The Ape Moroug," 1723).

Morrel or **Morell**, a goat-herd, who invites Thomalin, a shepherd, to come to the higher grounds, and leave the low-lying lands. He tells Thomalin that many hills have been canonized, as St. Michael's Mount, St. Bridget's Bower in Kent, and so on; then there was Mount Sinah and Mount Parnass, where the Muses dwelt. Thomalin replies, "The lowlands are safer, and hills are not for shepherds." He then illustrates his remark by the tale of shepherd Algrind, who sat, like Morrel, on a hill, when an eagle, taking his white head for a stone, let a shell-fish fall on it, and cracked his skull.—Spenser, *Shepherd's Calendar*, vii.

[Æschylus was killed by a tortoise dropped on his head by an eagle].

(This is an allegory of the high and low church parties. Morel is an anagram of Elmer or Aylmer, bishop of London, who "sat on a hill," and was the leader of the high-church party. Algrind is Grindal, archbishop of Canterbury, head of the low-church party, who in 1578 was sequestered for writing a letter to the queen on the subject of puritanism. Thomalin represents the puritans. This could not have been written before 1578, unless the reference to Algrind was added in some later edition).

Morris, a domestic of the earl of Derby.—Sir W. Scott, *Pevensey of the Peak* (time, Charles II.).

Morris (Mr.), the timid fellow-traveller of Frank Osbaldistone, who carried the portmanteau. Osbaldistone says, concerning him, "Of all the propensities which teach mankind to torment themselves, that of causeless fear is the most irritating, busy, painful, pitiable."—Sir W. Scott, *Rob Roy* (time, George I.).

Morris (Peter), the pseudonym of John G. Lockhart, in *Peter's Letters to His Kinsfolk* (1819).

Morris (Dinah). Beautiful gospeller, who marries Adam Bede, after the latter recovers from his infatuation for pretty *Hetty Sorrel*. Hetty is seduced by the young squire, murders her baby, and is condemned to die for the crime. Dinah visits the doomed girl in prison, wins her to a confession and repentance, and accompanies her in the gallows-cart. They are at the scaffold when a reprieve arrives.—George Eliot, *Adam Bede*.

Morris-Dance, a comic representation of every grade of society. The characters were dressed partly in Spanish and partly in English costume. Thus, the huge sleeves were Spanish, but the laced stomacher English. Hobby-horse represented the king and all the knightly order; Maid Marian, the queen; the friar, the clergy generally; the fool, the court jester. The other characters represented a franklin or private gentleman, a churl or farmer, and the lower grades were represented by a clown. The Spanish costume is to show the origin of the dance.

A representation of a morris-dance may still be seen at Betley, in Staffordshire, in

a window placed in the house of George Tollet, Esq., in about 1620.

Morrison (Hugh), a Lowland drover, the friend of Robin Oig.—Sir W. Scott, *The Two Drovers* (time, George III.).

Mortality (Old), a religious itinerant who frequented country churchyards and the graves of covenanters. He was first discovered in the burial ground at Ganderclough, clearing the moss from the gray tombstones, renewing with his chisel the half-defaced inscriptions, and repairing the decorations of the tombs.—Sir W. Scott, *Old Mortality* (time, Charles II.).

*** "Old Mortality" is said to be meant for Robert Patterson.

Morta'ra, the boy who died from being covered all over with gold-leaf by Leo XII., to adorn a pageant.

Mortcloke (Mr.), the undertaker at the funeral of Mrs. Margaret Bertram of Singleside.—Sir W. Scott, *Guy Mannering* (time, George II.).

Morte d'Arthur, a compilation of Arthurian tales, called on the title-page *The History of Prince Arthur*, compiled from the French by Sir Thomas Malory, and printed by William Caxton in 1470. It is divided into three parts. The first part contains the birth of King Arthur, the establishment of the Round Table, the romance of Balin and Balan, and the beautiful allegory of Gareth and Linet'. The second part is mainly the romance of Sir Tristram. The third part is the romance of Sir Launcelot, the quest of the Holy Graal, and the death of Arthur, Guenever, Tristram, Lamorake, and Launcelot.

*** The difference of style in the third

part is very striking. The end of ch. 44, pt. i., is manifestly the close of a romance. The separate romances are not marked by any formal indication; but, in the modern editions, the whole is divided into chapters, and these are provided with brief abstracts of their contents.

This book was finished the ninth year of the reign of King Edward IV. by Sir Thomas Malory, knight. Thus endeth this noble and joyous book, entitled *La Morte d'Arthur*, notwithstanding it treateth of the birth, life and acts of the said King Arthur, and of his noble knights of the Round Table . . . and the achieving of the Holy Sancgreall, and in the end the dolorous death and departing out of the world of them all.—Concluding paragraph.

Morte d'Arthur, by Tennyson. The poet follows closely the story of the death of Arthur, as told by Malory. The king is borne off the field by Sir Bedivere. Arthur orders the knight to throw his sword Excalibur into the mere. Twice the knight disobeyed the command, intending to save the sword; but the dying king detected the fraud, and insisted on being obeyed. Sir Bedivere then cast the sword into the mere, and an arm, clothed in white samite, caught it by the hilt, brandished it three times, and drew it into the mere. Sir Bedivere then carried the dying king to a barge, in which were three queens, who conveyed him to the island-valley of Avilion, "where falls not hail, or rain, or any snow, nor ever wind blows loudly." Here was he taken to be healed of his grievous wound; but whether he lived or died we are not told.

In his "Idylls of the King," Tennyson has taken the stories as told by Malory, and has turned them into his own melodious verse; yet, while adhering to the substance of each tale, he has in minor matters taken such liberties as have been allowed to poets since the earliest times.

Shakespeare, in his "Julius Cæsar," makes a like use of Sir Thomas North's translation of Plutarch; the speech of Mark Antony over the body of Cæsar, to cite the most striking instance among many, is almost a literal transcription of North's version, but subjected to the laws of verse.

Mortemar (*Alberick of*), an exiled nobleman, *alias* Theodorick, the hermit of Engaddi, the enthusiast.—Sir W. Scott, *The Talisman* (time, Richard I.).

Mortimer (*Mr.*), executor of Lord Abberville, and uncle of Frances Tyrrell. "He sheathed a soft heart in a rough case." Externally, Mr. Mortimer seemed unsympathetic, brusque and rugged; but in reality he was most benevolent, delicate and tender-hearted. "He did a thousand noble acts without the credit of a single one." In fact, his tongue belied his heart, and his heart his tongue.—Cumberland, *The Fashionable Lover* (1780).

Mortimer (*Sir Edward*), a most benevolent man, oppressed with some secret sorrow. In fact, he knew himself to be a murderer. The case was this: Being in a county assembly, the uncle of Lady Helen insulted him, struck him down, and kicked him. Sir Edward rode home to send a challenge to the ruffian; but, meeting him on the road drunk, he murdered him, was tried for the crime, but was honorably acquitted. He wrote a statement of the case, and kept the papers connected with it in an iron chest. One day Wilford, his secretary, whose curiosity had been aroused, saw the chest unlocked, and was just about to take out the documents when Sir Edward entered, and threatened to shoot him; but he relented, made Wilford swear secrecy, and then told him the whole story. The young man, unable to live

under the jealous eyes of Sir Edward, ran away; but Sir Edward dogged him, and at length arrested him on the charge of robbery. The charge broke down, Wilford was acquitted, Sir Edward confessed himself a murderer, and died.—G. Colman, *The Iron Chest* (1796).

Mortimer Lightwood, solicitor employed in the "Harmon murder" case. He was the great friend of Eugene Wrayburn, barrister-at-law, and it was the ambition of his life to imitate the *nonchalance* and other eccentricities of his friend. At one time he was a great admirer of Bella Wilfer. Mr. Veneering called him "one of his oldest friends;" but Mortimer was never in the merchant's house but once in his life, and resolved never to enter it again.—C. Dickens, *Our Mutual Friend* (1864).

Morten (*Sir*), a spectre who appears at King Olaf's feast, in the guise of a one-eyed old man, and carouses with the guests until bed-time. When the morning breaks, he has departed, and no trace of him is to be found.

"King Olaf crossed himself and said—
'I know that Odin the Great is dead;
Sure is the triumph of our Faith,
This one-eyed stranger was his wraith.'
Dead rides Sir Morten of Fogelsang."
H. W. Longfellow, *The Wraith of Odin*.

Morton, a retainer of the earl of Northumberland.—Shakespeare, 2 *Henry IV.* (1508).

Morton (*Henry*), a leader in the covenanters' army with Balfour. While abroad, he is Major-general Melville. Henry Morton marries Miss Edith Bellenden.

Old Ralph Morton of Milnwood, uncle of Henry Morton.

Colonel Silas Morton of Milnwood, father

of Henry Morton.—Sir W. Scott, *Old Mortality* (time, Charles II.).

Morton (*The earl of*), in the service of Mary queen of Scots, and a member of the privy council of Scotland.—Sir W. Scott, *The Monastery* and *The Abbot* (time, Elizabeth).

Morton (*The Rev. Mr.*) the Presbyterian pastor of Cairnvreckan village.—Sir W. Scott, *Waverley* (time, George II.).

Mortsheugh (*Johnie*), the old sexton of Wolf's Hope village.—Sir W. Scott, *The Bride of Lammermoor* (time, William III.).

Morvi'dus, son of Danius by his concubine, Tangustëla. In his reign, there "came from the Irish coasts a most cruel monster, which devoured the people continually, but as soon as Morvidus heard thereof, he ventured to encounter it alone. When all his darts were spent, the monster rushed upon him, and swallowed him up like a small fish."—Geoffrey of Monmouth, *British History*, iii. 15 (1142).

Mosby, an unmitigated villain. He seduced Alicia, the wife of Arden of Feversham. Thrice he tried to murder Arden, but was baffled, and then frightened Alicia into conniving at a most villainous scheme of murder. Pretending friendship, Mosby hired two ruffians to murder Arden while he was playing a game of draughts. The villains, who were concealed in an adjacent room, were to rush on their victim when Mosby said, "Now I take you." The whole gang was apprehended and executed.—*Arden of Feversham* (1592), altered by George Lillo (1739).

Mosca, the knavish confederate of Vol-

pone (2 *syl.*), the rich Venetian "fox."—Ben Jonson, *Volpone* or *The Fox* (1605).

If your mother, in hopes to ruin me, should consent to marry my pretended uncle, he might, like "Mosca" in *The Fox*, stand upon terms.—W. Congreve, *The Way of the World*, ii. 1 (1700).

Mo'ses, the Jew money-lender in Sheridan's comedy, *The School for Scandal* (1777).

Moses' Clothes. The *Korán* says: "God cleared Moses from the scandal which was rumored against him" (ch. xxxiii.). The scandal was that his body was not properly formed, and therefore he would never bathe in the presence of others. One day, he went to bathe, and laid his clothes on a stone, but the stone ran away with them into the camp. Moses went after it as fast as he could run, but the Israelites saw his naked body, and perceived the untruthfulness of the common scandal.—Sale, *Al Korán*, xxxiii. notes.

Moses' Horns. The Vulgate gives *quod cornuta esset facies sua*, for what our version has translated "he wist not *that the skin of his face shone*." The Hebrew word used means both a "horn" and an "irradiation." Michael Angelo followed the Vulgate.

Moses' Rod.

While Moses was living with Re'uël [*Jethro*], the Midianite, he noticed a staff in the garden, and he took it to be his walking-stick. This staff was Joseph's, and Re'uël carried it away when he fled from Egypt. This same staff Adam carried with him out of Eden. Noah inherited it, and gave it to Shem. It passed into the hands of Abraham, and Abraham left it to Isaac; and when Jacob fled from his brother's anger into Mesopotamia, he carried it in his hand, and gave it at death to his son Joseph.—*The Talmud*, vi.

Moses Slow of Speech. The tradition is this: One day, Pharaoh was carrying Moses in his arms, when the child plucked the royal beard so roughly that the king, in a passion, ordered him to be put to death. Queen Asia said to her husband, the child was only a babe, and was so young he could not discern between a ruby and a live coal. Pharaoh put it to the test, and the child clapped into his mouth the burning coal, thinking it something good to eat. Pharaoh's anger was appeased, but the child burnt its tongue so severely that ever after it was "slow of speech."—Shalshel, *Hakkabala*, 11.

Moses Slow of Speech. The account given in the *Talmud* is somewhat different. It is therein stated that Pharaoh was sitting one day with Moses on his lap, when the child took the crown from the king's head and placed it on his own. The "wise men" of Egypt persuaded Pharaoh that this act was treasonable, and that the child should be put to death. Jithro [*sic*] the priest of Midian, said it was the act of a child who knew no better. "Let two plates," said he, "be set before the child, one containing gold and the other live coals, and you will presently see that he will choose the coals in preference to the gold." The advice of Jithro being followed, the boy Moses snatched at the coals, and putting one of them into his mouth, burnt his tongue so severely that ever after he was "heavy of speech."—*The Talmud*, vi.

Moses Pennell. Waif rescued from a wrecked vessel, and adopted by old Captain Pennell and his wife. He is, in time, discovered to belong to a noble Cuban family.—Harriet Beecher Stowe, *The Pearl of Orr's Island*.

Preparing Moses for the Fair

D. MacIise, Artist

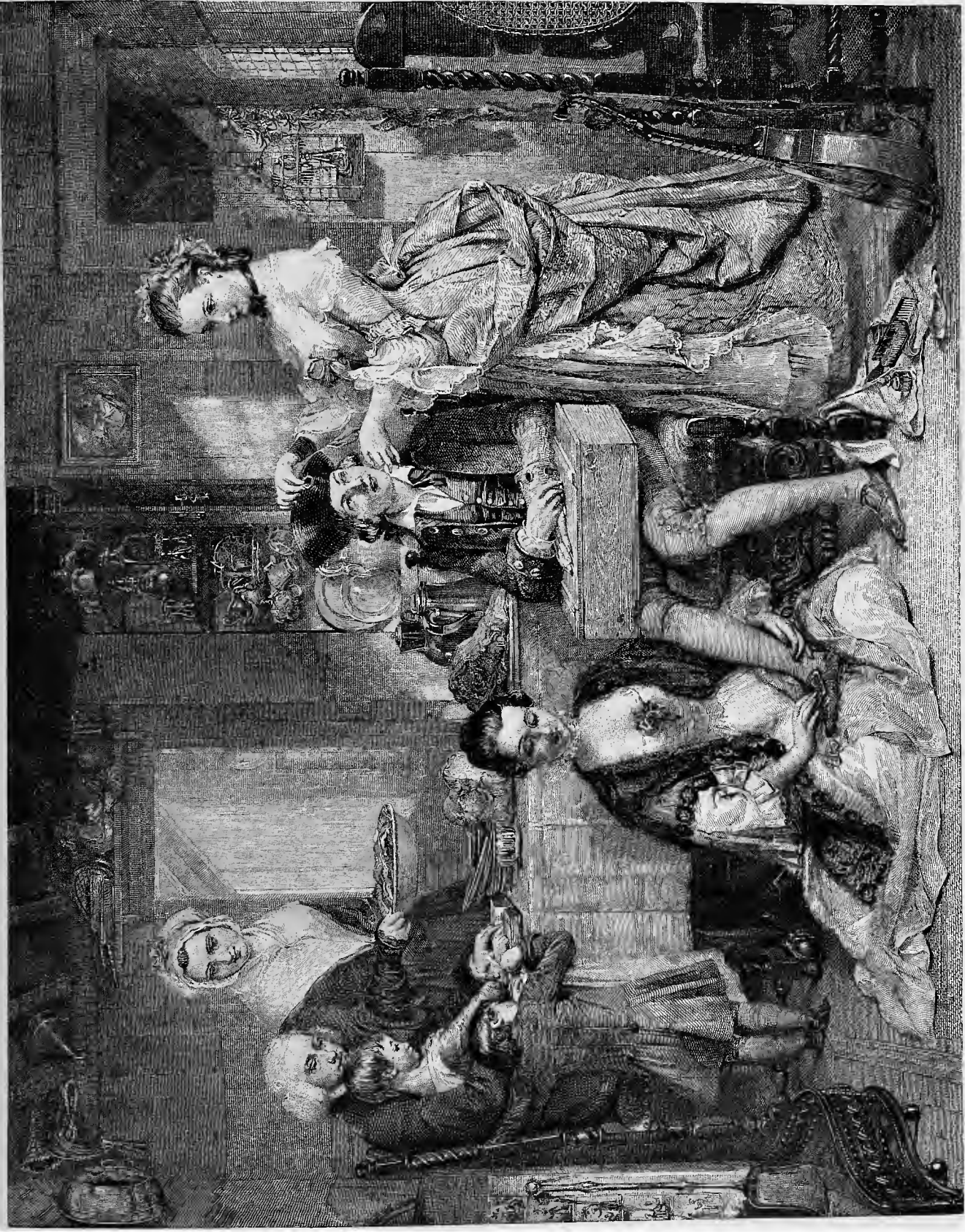
L. Stocks, Engraver



“*AS the fair happened on the following day, I had intentions of going myself; but my wife persuaded me that I had got a cold, and nothing could prevail upon her to permit me from home. ‘No, my dear,’ said she, ‘our son, Moses, is a discreet boy, and can buy and sell to very great advantage. You know all our great bargains are of his purchasing. He always stands out and higgles and actually tires them till he gets a bargain.’*”

“As I had some opinion of my son’s prudence, I was willing enough to entrust him with this commission; and the next morning I perceived his sisters mighty busy in fitting out Moses for the fair, trimming his hair, brushing his buckles, and cocking his hat with pins. He had on a coat made of that cloth they call thunder-and-lightning, which, though grown too short, was much too good to be thrown away. His waistcoat was of a gosling green, and his sisters had tied his hair with a broad black riband.”

Goldsmith’s “The Vicar of Wakefield.”



PREPARING MOSES FOR THE FAIR.

Most Christian King (*Le Roy Tres-Christien*). The king of France is so called by others, either with or without his proper name; but he never styles himself so in any letter, grant, or rescript.

In St. Remigius or Remy's Testament, King Clovis is called *Christianissimus Ludovicus*.—Flodoard, *Historia Remensis*, i. 18 (A.D. 940).

Motallab (*Abd al*), one of the four husbands of Zesbet, the mother of Mahomet. He was not to know her as a wife till he had seen Mahomet in his pre-existing state. Mahomet appeared to him as an old man, and told him he had chosen Zesbet, for her virtue and beauty, to be his mother.—Comte de Caylus, *Oriental Tales* ("History of Abd al Motallab," 1743).

Mo'tar ("One doomed or devoted to sacrifice"). So Prince Assad was called, when he fell into the hands of the old fire-worshipper, and was destined by him to be sacrificed on the fiery mountain.—*Arabian Nights* ("Amgiad and Assad").

Moth, page to Don Adriano de Arma'do, the fantastic Spaniard. He is cunning and versatile, facetious and playful.—Shakespeare, *Love's Labor's Lost* (1594).

Moth, one of the fairies.—Shakespeare, *Midsummer Night's Dream* (1592).

Moths and Candles. The moths fell in love with the night-fly; and the night-fly, to get rid of their importunity, maliciously bade them to go and fetch fire for her adornment. The blind lovers flew to the first flame to obtain the love-token, and few escaped injury or death.—Kämpfer, *Account of Japan*, vii. (1727).

Mother Ann, Ann Lee, the "spiritual mother" of the Shakers (1731-1784).

*** Mother Ann is regarded by the Shakers as the female form, and Jesus as the male form, of the Messiah.

Mother Bunch, a celebrated ale-wife in Dekker's *Satiromaster* (1602).

** In 1604 was published *Pasquil's Jestes, mixed with Mother Bunch's Merriments*. In 1760 was published, in two parts, *Mother Bunch's Closet Newly Broke Open, etc.*, by a "Lover of Mirth and Hater of Treason."

Mother Bunch's *Fairy Tales* are known in every nursery.

Mother Carey's Chickens. The fish-fags of Paris in the first Great Revolution were so called, because, like the "stormy petrel," whenever they appeared in force in the streets of Paris, they always foreboded a tumult or political storm.

Mother Carey's Goose, the great black petrel or gigantic fulmar of the Pacific Ocean.

Mother Douglas, a noted crimp, who lived at the north-east corner of Covent Garden. Her house was superbly furnished. She died 1761.

*** Foote introduces her in *The Minor*, as "Mrs. Cole" (1760); and Hogarth in his picture called "The March to Finchley."

Mother Goose, in French *Contes de Ma Mère l'Oye*, by Charles Perrault (1697).

*** There are ten stories in this book, seven of which are from the *Pentamerone*.

Mother Goose, according to a new exploded story, was a native of Boston, and the author of the nursery rhymes that bear her name. She used to sing her rhymes to her grandson, and Thomas Fleet, her brother-in-law, published the

first edition of these rhymes, entitled *Songs for the Nursery, or Mother Goose's Melodies*, in 1719.

** Dibdin wrote a pantomime entitled *Mother Goose*.

Mother Hubbard, an old lady, whose whole time and attention were taken up by her dog, who was most willful; but the dame never lost her temper, or forgot her politeness. After running about all day to supply Master Doggie,

The dame made a curtesy, the dog made a bow;
The dame said, "Your servant!" the dog said,
"Bow, wow!"

A Nursery Tale in Rhyme.

Mother Hubberd, the supposed narrator of a tale called *The Fox and the Ape*, related to the poet Spenser to beguile the weary hours of sickness. Several persons told him tales, but

Amongst the rest a good old woman was
Hight Mother Hubberd, who did far surpass
The rest in honest mirth that seemed her well;
She, when her turn was come her tale to tell,
Told of a strange adventure that betided
Betwixt a fox and ape by him misguided;
The which, for that my sense it greatly pleased...
I'll write it as she the same did say.

Spenser.

Mother Hubberd's Tale. A fox and an ape determined to travel about the world as *chevaliers de l'industrie*. First, Ape dressed as a broken-down soldier, and Fox as his servant. A farmer agreed to take them for his shepherds; but they devoured all his lambs and then decamped. They next "went in for holy orders." Reynard contrived to get a living given him, and appointed the ape as his clerk; but they soon made the parish too hot to hold them, and again sheered off. They next tried their fortune at court; the ape set himself up as a foreigner of distinction with Fox for his groom. They played the

part of rakes, but being found to be desperate rogues, had to flee with all despatch, and seek another field of action. As they journeyed on, they saw a lion sleeping, and Master Fox persuaded his companion to steal the crown, sceptre and royal robes. The ape, arrayed in these, assumed to be king, and Fox was his prime minister; but so ill did they govern, that Jupiter interfered, the lion was restored, and the ape was docked of his tail and had his ears cropt.

Since which, all apes but half their ears have left,

And of their tails are utterly bereft.

So Mother Hubberd her discourse did end.

Spenser, *Mother Hubberd's Tale*.

Mother Shipton, T. Evan Preece, of South Wales, a prophetess, whose predictions (generally in rhymes) were at one time in everybody's mouth in South Wales, especially in Glamorganshire.

** She predicted the death of Wolsey, Lord Percy, and others. Her prophecies are still extant, and contain the announcement that "the end of the world shall come in eighteen hundred and eighty-one."

Mother of the People (*The*), Marguerite of France, *La Mère des Peuples*, daughter of François I. (1523-1574).

Mould (*Mr.*), undertaker. His face had a queer attempt at melancholy, sadly at variance with a smirk of satisfaction which might be read between the lines. Though his calling was not a lively one, it did not depress his spirits, as in the bosom of his family he was the most cheery of men, and to him the "tap, tap" of coffin-making was as sweet and exhilarating as the tapping of a woodpecker.—C. Dickens, *Martin Chuzzlewit* (1844).

Mouldy (*Ralph*), "a good-limbed fellow, young, strong, and of good friends." Ralph was pricked for a recruit in Sir John Falstaff's regiment. He promised Bardolph forty shillings "to stand his friend." Sir John being told this, sent Mouldy home, and when Justice Shallow remonstrated, saying that Ralph "was the likeliest man of the lot," Falstaff replied, "Will you tell me, Master Shallow, how to choose a man? Care I for the limb, the thews, the stature, bulk, and big assemblance of a man? Give me the spirit, Master Shallow."—Shakespeare, 2 *Henry IV.* act iii. sc. 2 (1598).

Moullahs, Mohammedan lawyers, from which are selected the judges.

Mountain (*The*), a name given in the French revolution to a faction which sat on the benches most elevated in the Hall of Assembly. The Girondins sat in the centre or lowest part of the hall, and were nicknamed the "plain." The "mountain" for a long time was the dominant part; it utterly overthrew the "plain" on August 31, 1793, but was in turn overthrown at the fall of Robespierre (9 Thermidor ii. or July 27, 1794).

Mountain (*The Old Man of the*), the imaum Hassan ben Sabbah el Homari. The sheik Al Jebal was so called. He was the prince of the Assassins.

*** In Rymer's *Fœdera* (vol. i.), Dr. Clarke, the editor, has added two letters of this sheik; but the doctor must be responsible for their genuineness.

Mountain Brutus (*The*), William Tell (1282–1350).

Mountain of Flowers, the site of the palace of Violenta, the mother fairy who

brought up the young princess afterwards metamorphosed into "The White Cat."—Comtesse D'Aunoy, *Fairy Tales* ("The White Cat," 1682).

Mountain of Miseries. Jupiter gave permission for all men to bring their grievances to a certain plain, and to exchange them with any others that had been cast off. Fancy helped them; but though the heap was so enormous, not one single *vice* was to be found amongst the rubbish. Old women threw away their wrinkles, and young ones their mole-spots; some cast on the heap poverty; many their red noses and bad teeth; but no one his crimes. Now came the choice. A galley-slave picked up gout, poverty picked up sickness, care picked up pain, snub noses picked up long ones, and so on. Soon all were bewailing the change they had made; and Jupiter sent Patience to tell them they might, if they liked, resume their old grievances again. Every one gladly accepted the permission, and Patience helped them to take up their own bundle and bear it without murmuring.—Addison, *The Spectator* (1711, 1712, 1714).

Mourning. In Colman's *Heir-at-Law* (1796), every character is in mourning: the Dowlases as relatives of the deceased Lord Duberly; Henry Morland as heir of Lord Duberly; Steadfast as the chief friend of the family; Dr. Pangloss as a clergyman; Caroline Dormer for her father recently buried; Zekiel and Cicely Homespun for the same reason; Kenrick for his deceased master.—James Smith, *Memoirs* (1840).

Mourning Bride (*The*), a drama by W. Congreve (1697). "The mourning bride" is Alme'ria, daughter of Manuel, king of Grana'da, and her husband was Alphonso,

prince of Valentia. On the day of their espousals they were shipwrecked, and each thought the other had perished; but they met together in the court of Granada, where Alphonso was taken captive under the assumed name of Osmyn. Osmyn, having effected his escape, marched to Granada, at the head of an army, found the king dead, and "the mourning bride" became his joyful wife.

Mowbray (*Mr. John*), lord of the manor of St. Ronan's.

Clara Mowbray, sister of John Mowbray. She was betrothed to Frank Tyrrel, but married Valentine Bulmer.—Sir W. Scott, *St. Ronan's Well* (time, George III.).

Mowbray (*Sir Miles*), a dogmatical, self-willed old man, who fancied he could read character, and had a natural instinct for doing the right thing; but he would have been much wiser if he had paid more heed to the proverb, "Mind your own business and not another's."

Frederick Mowbray, his eldest son, a young man of fine principle, and greatly liked. His "first love" was Clara Middleton, who, being poor, married the rich Lord Ruby. His lordship soon died, leaving all his substance to his widow, who bestowed it, with herself, on Frederick Mowbray, her first and only love.

David Mowbray, younger brother of Frederick. He was in the navy, and was a fine, open-hearted, frank and honest British tar.

Lydia Mowbray, sister of Frederick and David, and the wife of Mr. Wrangle.—R. Cumberland, *First Love* (1796).

Mow'cher (*Miss*), a benevolent little dwarf, patronized by Steerforth. She is full of humor and comic vulgarity. Her

chief occupation is that of hair-dressing.—C. Dickens, *David Copperfield* (1849).

Mowgli, the "man cub," who comes as a baby to the wolf's den. He is suckled by the mother wolf with her own cubs, is adopted by the Pack, and taught the Law of the Jungle by Baloo, the brown bear, and Bagheera, the black panther. He has many experiences in hunting and in wild-beast life before he at last goes back to man, marries, and becomes guardian of the part of the Jungle in which he lives.—Rudyard Kipling, *The Jungle Book* (1893).

Mowis, the bridegroom of snow, who wooed and won a beautiful bride, but at dawn melted in the sun. The bride hunted for him night and day, but never saw him more.—*Indian Legend*.

Mowis, the bridegroom of snow, who won and wedded a maiden,
But, when the morning came, arose and passed
from the wigwam,
Fading and melting away, and dissolving into
the sunshine,
Till she beheld him no more, tho' she followed
far into the forest.

Longfellow, *Evangeline*, ii. 4 (1849).

Moxon (*Mr.*), clergyman at Agawam (Mass.). Sincere in his bigotry, pitiable in the superstition that darkens his life, honestly persuaded that he and his are the victims of witchcraft, and that duty forces him to punish those who have afflicted the Lord's saints.—Josiah Gilbert Holland, *The Bay Path* (1857).

Mozaide (2 *syl.*), the Moor who befriended Vasco da Gama when he first landed on the Indian continent.

Mozart (*The English*), Sir Henry Bishop (1780–1855).

Mozart (*The Italian*), Cherubini, of Florence (1760–1842).

The Poet, Pedro de Moya, and the Players

D. Maclise, Artist

C. W. Sharpe, Engraver



THE players with whom Gil Blas is traveling, are assembled at supper. He describes the reception of a poor devil of an author, who came in towards the end of the repast.

“Our page came, and said aloud to his mistress, ‘Madam, a man in marvellous foul linen, bedraggled all over, and who, so please you, looks very much like a poet, wants to speak with you.’ ‘Show him up’ answered Arsenia; ‘Don’t stir, gentlemen, ’tis but an author.’ Sure enough it was one whose tragedy had been received, and who brought a part for my mistress. He was called Pedro de Moya, and, as he entered, made five or six profound bows to the company, who neither got up nor returned the compliment. Arsenia only answered his profusion of civility by a slight inclination of her head. He advanced into the room, trembling and confused, and let his cloak and gloves fall, which having taken up, he approached my mistress, and presented to her a paper, with more respect than that of a counsellor when he delivers a petition to a judge, saying; ‘Be so good, Madam, as to accept of this part, which I take the liberty to offer.’ ”

Le Sage’s “Gil Blas.”



THE POET PEDRO DE MOYA AND THE PLAYERS.

Much, the miller's son, the bailiff or "acater" of Robin Hood. (See MIDGE.)

Robyn stode in Bernysdale,
And lened hym to a tree;
And by hym stode Lytell Johan,
A good yeman was he;
And also dyde good Scathelock,
And Much, the miller's sone.
Ritson, *Robin Hood Ballads*, i. 1 (1594).

Much, the miller's son, in the morris-dance. His feat was to bang, with an inflated bladder, the heads of gaping spectators. He represented the fool or jester.

Much Ado about Nothing, a comedy by Shakespeare (1600). Hero, the daughter of Leonato, is engaged to be married to Claudio of Aragon; but Don John, out of hatred to his brother, Leonato, determines to mar the happiness of the lovers. Accordingly, he bribes the waiting-maid of Hero to dress in her mistress's clothes, and to talk with his man by night from the chamber balcony. The villain tells Claudio that Hero has made an assignation with him, and invites him to witness it. Claudio is fully persuaded that the woman he sees is Hero, and when next day she presents herself at the altar, he rejects her with scorn. The priest feels assured there is some mistake, so he takes Hero apart, and gives out that she is dead. Then Don John takes to flight, the waiting-woman confesses, Claudio repents, and, by way of amendment (as Hero is dead) promises to marry her cousin, but this cousin turns out to be Hero herself.

** A similar tale is told by Ariosto in his *Orlando Furioso*, v. (1516).

Another occurs in the *Faëry Queen*, by Spenser, bk. ii. 4, 38, etc. (1590).

George Turbervil's *Geneura* (1576) is still more like Shakespeare's tale. Belleforest and Bandello have also similar tales (see *Hist.*, xviii.).

Mucklebucket (*Saunders*), the old fisherman at Musselcrag.

Old Elspeth Mucklebucket, mother of Saunders, and formerly servant to Lady Glenallan.

Maggie Mucklebucket, wife of Saunders.

Steenie Mucklebucket, eldest son of Saunders. He is drowned.

Little Jennie Mucklebucket, Saunders's child.—Sir W. Scott, *The Antiquary* (time, George III.).

Mucklethrift (*Bailie*), ironmonger and brazier of Kippletringan, in Scotland.—Sir W. Scott, *Guy Mannering* (time, George II.).

Mucklewrath (*Habukkuk*), a fanatic preacher.—Sir W. Scott, *Old Mortality* (time, Charles II.).

Mucklewrath (*John*), smith at Cairnvreckan village.

Dame Mucklewrath, wife of John. A terrible virago.—Sir W. Scott, *Waverley* (time, George II.).

Muckworm (*Sir Penurious*), the miserly old uncle and guardian of Arbella. He wants her to marry Squire Sapskull, a raw Yorkshire tike; but she loves Gaylove, a young barrister, and, of course, Muckworm is outwitted.—Carey, *The Honest Yorkshireman* (1736).

Mudarra, son of Gonçolo Bustos de Salas de Lara, who murdered his uncle Rodri'go, while hunting, to avenge the death of his seven half-brothers. The tale is, that Rodrigo Velasquez invited his seven nephews to a feast, when a fray took place in which a Moor was slain; the aunt, who was a Moorish lady, demanded vengeance, whereupon the seven boys were allured into a ravine and cruelly

murdered. Mudarra was the son of the same father as "the seven sons of Lara," but not of the same mother.—*Romance of the Eleventh Century*.

Muddle, the carpenter under Captain Savage and Lieutenant O'Brien.—Captain Marryat, *Peter Simple* (1833).

Muddlewick (*Triptolemus*), in *Charles XII.*, an historical drama by J. R. Planché (1826).

Mudjeekeewis, the father of Hiawatha, and subsequently potentate of the winds. He gave all the winds but one to his children to rule; the one he reserved was the west wind, which he himself ruled over. The dominion of the winds was given to Mudjeekeewis, because he slew the great bear called the Mishê-Mokwa.

Thus was slain the Mishê-Mokwa . . .
 "Honor be to Mudjeekeewis!
 Henceforth he shall be the west wind.
 And hereafter, e'en for ever,
 Shall he hold supreme dominion,
 Over all the winds of heaven."

Longfellow, *Hiawatha*, ii. (1855).

Mug (*Matthew*), a caricature of the duke of Newcastle.—S. Foote, *The Mayor of Garratt* (1763).

Mugello, the giant slain by Averardo de Medici, a commander under Charlemagne. This giant wielded a mace from which hung three balls, which the Medici adopted as their device.

* * They have been adopted by pawnbrokers as a symbol of their trade.

Muggins (*Dr.*), a sapient physician, who had the art "to suit his physic to his patients' taste;" so when King Artaxaminous felt a little seedy after a night's debauch, the doctor prescribed to his ma-

jesty "to take a morning whet."—W. B. Rhodes, *Bombastes Furioso* (1790).

Muhldenau, the minister of Mariendorpt, and father of Meeta and Adolpha. When Adolpha was an infant, she was lost in the siege of Magdeburg; and Muhldenau, having reason to suppose that the child was not killed went to Prague in search of her. Here Muhldenau was seized as a spy, and condemned to death. Meeta, hearing of his capture, walked to Prague to beg him off, and was introduced to the governor's supposed daughter, who, in reality, was Meeta's sister, Adolpha. Rupert Roselheim, who was betrothed to Meeta, stormed the prison and released Muhldenau.—S. Knowles, *The Maid of Mariendorpt* (1838).

Mulatto, a half-caste. Strictly speaking, *Zambo* is the issue of an Indian and a Negress; *Mulatto*, of a White man and a Negress; *Terzeron*, of a White man and a Mulatto woman; *Quadroon*, of a Terzeron and a White.

Mul'ciber, Vulcan, who was blacksmith, architect, and god of fire.

In Ausonian land
 Men called him Mulciber; and how he fell
 From heaven, they fabled, thrown by angry Jove
 Sheer o'er the crystal battlements; from morn
 To noon he fell, from noon to dewy eve,
 A Summer's day; and with the setting sun
 Dropt from the Zenith like a falling star,
 On Lemnos, the Ægean isle.

Milton, *Paradise Lost*, 739, etc. (1665).

Muley Bugentuf, king of Morocco, a blood-and-thunder hero. He is the chief character of a tragedy of the same name, by Thomas de la Fuente.

In the first act, the king of Morocco, by way of recreation, shot a hundred Moorish slaves with arrows; in the second, he beheaded thirty

Maud Muller



*M*AUD MULLER, a pretty maiden, is raking hay when the judge rides by and begs a drink of water. She gives it, and he rides on wishing he could make her his wife. He marries a wealthy woman, and Maud becomes the wife of an unlearned boor. Neither is happy, and each secretly regrets the other.

*“ Maud Muller on a summer’s day,
Raked the meadow, sweet with hay.
Beneath her torn hat glowed the wealth
Of simple beauty and rustic health.
But when she glanced to the far-off town,
White from its hill-slope looking down,
The sweet song died, and a vague unrest
And a nameless longing filled her breast.
A wish that she hardly dared to own
For something better than she had known.”*

Whittier’s “ Maud Muller.”



MAUD MULLER.

Portuguese officers, prisoners of war; and in the third and last act, Muley, mad with his wives, set fire with his own hand to a detached palace, in which they were shut up, and reduced them all to ashes. . . . This conflagration, accompanied with a thousand shrieks, closed the piece in a very diverting manner.—Lesage, *Gil Blas*, ii. 9 (1715).

Mull Sack. John Cottington, in the time of the Commonwealth, was so called, from his favorite beverage. John Cottington emptied the pockets of Oliver Cromwell when lord protector; stripped Charles II. of £1500; and stole a watch and chain from Lady Fairfax.

. Mull sack is spiced sherry negus.

Mulla's Bard, Spenser, author of the *Faëry Queen*. The Mulla, a tributary of the Blackwater, in Ireland, flowed close by the spot where the poet's house stood. He was born and died in London (1553–1599).

. . . it irks me while I write,
As erst the bard of Mulla's silver stream,
Oft as he told of deadly dolorous plight
Sighed as he sung, and did in tears indite.
Shenstone, *The Schoolmistress* (1758).

Mulla. Thomas Campbell, in his poem on the *Spanish Parrot*, calls the island of Mull, "Mulla's Shore."

Mullet (Professor), the "most remarkable man" of North America. He denounced his own father for voting on the wrong side at an election for president, and wrote thunderbolts in the form of pamphlets, under the signature of "Suturb" or Brutus reversed.—C. Dickens, *Martin Chuzzlewit* (1844).

Mullins (Rev. Peter). A minister of the gospel, who holds so hard to the belief that the laborer is worthy of his hire, that he can see nothing but the hire.

"How am I to know whether my services are acceptable unless every year there is some voluntary testimonial concerning them? It seems to me that I must have such a testimonial. I find myself looking forward to it."—Josiah Gilbert Holland, *Arthur Bonnicastle* (1873).

Mul'mutine Laws, the code of Dunwallo Mulmutius, sixteenth king of the Britons (about B.C. 400). This code was translated by Gildas from British into Latin, and by Alfred into English. The Mulmutine laws obtained in this country till the Conquest.—Holinshed, *History of England, etc.*, iii. 1 (1577).

Mulmutius made our laws,
Who was the first of Britain which did put
His brows within a golden crown, and call'd
Himself a king.

Shakespeare, *Cymbeline*, act iii. sc. 1 (1605).

Mulmutius (Dunwallo), son of Cloten, king of Cornwall. "He excelled all the kings of Britain in valor and gracefulness of person." In a battle fought against the allied Welsh and Scotch armies, Mulmutius tried the very scheme which Virgil (*Æneid*, ii.) says was attempted by Æneas and his companions—that is, they dressed in the clothes and bore the arms of the enemy slain, and thus disguised, committed very great slaughter. Mulmutius, in his disguise, killed both the Cambrian and Albanian kings, and put the allied army to thorough rout.—Geoffrey, *British History*, ii. 17.

Mulmutius this land in such estate maintained
As his great Belsire Brute.

Drayton, *Polyolbion*, viii. (1612).

Mulvaney (Terence). Rollicking, epigrammatic, harum-scarum Irish trooper, in the Indian service, whose adventures and sayings are narrated in *Soldiers Three, The Courting of Dinah Shadd, etc.*, by Rudyard Kipling.

Multon (*Sir Thomas de*), of Gilsland. He is Lord de Vaux, a crusader, and master of the horse to King Richard I.—Sir W. Scott, *The Talisman* (time, Richard I.).

Mumblazen (*Master Michael*), the old herald, a dependant of Sir Hugh Robsart.—Sir W. Scott, *Kenilworth* (time, Elizabeth).

Mumbo Jumbo, an African bogie, hideous and malignant, the terror of women and children.

Mumps (*Tib*), keeper of the “Mumps’ Ha’ ale-hous’,” on the road to Charlie’s Hope farm.—Sir W. Scott, *Guy Mannerling* (time, George II.).

Munchau’sen (*The Baron*), a hero of most marvellous adventures.—Rudolf Erich Raspe (a German, but storekeeper of the Dolcoath mines, in Cornwall, 1792).

*** The name is said to refer to Hieronymus Karl Friedrich von Münchhausen, a German officer in the Russian army, noted for his marvellous stories (1720–1797). It is also supposed to be an implied satire on the traveller’s tales of Baron de Tott, in his *Mémoires sur les Turcs et Tartares* (1784), and those of James Bruce, “The African Traveller,” in his *Travels to Discover the Sources of the Nile* (1790).

Munchausen (*The Baron*). The French Baron Munchausen is represented by M. de Crac, the hero of a French operetta.

Mu’nera, daughter of Pollenté, the Saracen, to whom he gave all the spoils he could lay his hands on. Munera was beautiful and rich exceedingly; but Talus, having chopped off her golden hands and

silver feet, tossed her into the moat.—Spenser, *Faëry Queen*, v. 2 (1596).

Mungo, a black slave of Don Diego.

Dear heart, what a terrible life am I led!
A dog has a better dat’s sheltered and fed . . .
Mungo here, Mungo dere,
Mungo everywhere . . .
Me wish to the Lord me was dead.
I. Bickerstaff, *The Padlock* (1768).

Münster (*Baroness*). American woman married to a German prince, who wants to get rid of her. She comes to America with her brother to visit relatives, and is bored by everything, and forever threatening to write to the reigning prince to recall her to Germany.—Henry James, Jr., *The Europeans* (1878).

Murat (*The Russian*), Michael Miloradowitch (1770–1820).

Murdstone (*Edward*), the second husband of Mrs. Copperfield. His character was “firmness,” that is, an unbending self-will, which rendered the young life of David intolerably wretched.

Jane Murdstone, sister of Edward, as hard and heartless as her brother. Jane Murdstone became the companion of Dora Spenlow, and told Mr. Spenlow of David’s love for Dora, hoping to annoy David. At the death of Mr. Spenlow, Jane returned to live with her brother.—Dickens, *David Copperfield* (1849).

Murray or Moray (*The bonnie earl of*), James Stewart, the “Good Regent,” a natural son of James V. of Scotland, by Margaret, daughter of John, Lord Erskine. He joined the reform party in 1556, and went to France in 1561, to invite Mary queen of Scots to come and reside in her kingdom. He was an accomplice in the murder of Rizzio. and during the queen’s

imprisonment was appointed regent. According to an ancient ballad, this bonny earl "was the queen's love," i.e. Queen Anne of Denmark, daughter of Frederick II., and wife of James I. of England. It is said that James, being jealous of the handsome earl, instigated the earl of Huntly to murder him (1531-1570).

Introduced by Sir W. Scott in *The Monastery* and *The Abbot* (time, Elizabeth).

Murray (John), of Broughton, secretary to Charles Edward, the Young Pretender. He turned king's evidence, and revealed to Government all the circumstances which gave rise to the rebellion, and the persons most active in its organization.

If crimes like these hereafter are forgiven,
Judas and Murray both may go to heaven.
Jacobite Relics, ii. 374.

Musæus, the poet (B.C. 1410), author of the elegant tale of *Leander and Hero*. Virgil places him in the Elysian fields attended by a vast multitude of ghosts, Musæus being taller by a head than any of them (*Æneid*, vi. 677).

Swarm . . . as the infernal spirits
On sweet Musæus when he came to hell.
C. Marlowe, *Dr. Faustus* (1590).

Muscadins of Paris, Paris exquisites, who aped the London cockneys in the first French Revolution. Their dress was top-boots with thick soles, knee-breeches, a dress-coat with long tails and high stiff collar, and a thick cudgel called a *constitution*. It was thought John Bull-like to assume a huskiness of voice, a discourtesy of manners, and a swaggering vulgarity of speech and behavior.

Cockneys of London! Muscadins of Paris!
Byron, *Don Juan*, viii. 124 (1824).

Mus'carol, king of flies, and father of

Clarion, the most beautiful of the race.—Spenser, *Muiopotmos, or The Butterfly's Fate* (1590).

Muse (*The Tenth*), Marie Lejars de Gournay, a French writer (1566-1645).

Antoinette Deshoulières; also called "The French Calliôpê." Her best work is an allegory called *Les Moutons* (1633-1694).

Mdlle. Scudéri was preposterously so called (1607-1701).

Also Delphine Gay, afterwards Mde. Emile de Girardin. Her *nom de plume* was "viconte de Launay." Béranger sang of "the beauty of her shoulders," and Châteaubriand, of "the charms of her smile" (1804-1855).

Muse-Mother, Mnemos'ynê, goddess of memory, and mother of the Muses.

Memory,
That sweet Muse-mother.
E. B. Browning, *Prometheus Bound* (1850).

Muses (*Symbols of the*).

CAL'LIOPE [*Kă'l.ly.ô.py*], the epic Muse: a tablet and stylus, sometimes a scroll.

CLIO, Muse of history: a scroll or open chest of books.

ER'ATO, Muse of love ditties: a lyre.

EUTER'PÊ, Muse of lyric poetry: a flute.

MELPOM'ENÊ, Muse of tragedy: a tragic mask, the club of Hercules, or a sword. She wears the cothurnus, and her head is wreathed with vine leaves.

POL'YHYM'NIA, Muse of sacred poetry: sits pensive, but has no attribute, because deity is not to be represented by any visible symbol.

TERPSIC'HORÊ [*Terp.sick'.ô.ry*], Muse of choral song and dance: a lyre and the plectrum.

THALI'A, Muse of comedy and idyllic poetry: a comic mask, a shepherd's staff, or a wreath of ivy.

URAN'IA, Muse of astronomy: carries a staff pointing to a globe.

Museum (*A Walking*), Longinus, author of a work on *The Sublime* (213-273).

Musgrave (*Sir Richard*), the English champion who fought with Sir William Deloraine, the Scotch champion, to decide by combat whether young Scott, the heir of Branksome Hall, should become the page of King Edward, or be delivered up to his mother. In the combat, Sir Richard was slain, and the boy was delivered over to his mother.—Sir W. Scott, *Lay of the Last Minstrel* (1805).

Musgrave (*Sir Miles*), an officer in the king's service under the earl of Montrose.—Sir W. Scott, *Legend of Montrose* (time, Charles I.).

Music. Amphion is said to have built the walls of Thebes by the music of his lyre. Ilium and the capital of Arthur's kingdom were also built to divine music. The city of Jericho was destroyed by music (*Joshua* vi. 20).

They were building still, seeing the city was built
To music.

Tennyson.

Music and Men of Genius. Hume, Dr. Johnson, Sir W. Scott, Robert Peel and Lord Byron had no ear for music, and neither vocal nor instrumental music gave them the slightest pleasure. To the poet Rogers it gave actual discomfort. Even the harmonious Pope preferred the harsh dissonance of a street organ to Handel's oratorios.

Music (*Father of*), Giovanni Battista Pietro Aloisio da Palestri'na (1529-1594).

Music (*Father of Greek*), Terpander (fl. B.C. 676).

Music's First Martyr. Menaphon says that when he was in Thessaly he saw a youth challenge the birds in music; and a nightingale took up the challenge. For a time the contest was uncertain; but then the youth, "in a rapture," played so cunningly that the bird, despairing, "down dropped upon his lute, and brake her heart."

*** This beautiful tale, by Strada (in Latin) has been translated in rhyme by R. Crashaw. Versions have been given by Ambrose Philips, and others; but none can compare with the exquisite relation of John Ford, in his drama entitled *The Lover's Melancholy* (1628).

Musical Small-Coal Man, Thos. Britton, who used to sell small coals and keep a musical club (1654-1714).

Musicians (*Prince of*), Giovanni Battista Pietro Aloisio da Palestri'na (1529-1594).

Musidora, the *dame du cœur* of Damon. Damon thought her coyness was scorn; but one day he caught her bathing, and his delicacy on the occasion so enchanted her that she at once accepted his proffered love.—Thomson, *Seasons* ("Summer," 1727).

Musido'rus, a hero, whose exploits are told by Sir Philip Sidney, in his *Arcadia* (1581).

Musketeer, a soldier armed with a musket, but specially applied to a company of gentlemen who were a mounted guard in the service of the king of France from 1661.

They formed two companies, the *grey* and the *black*; so called from the color of their hair. Both were clad in scarlet, and hence their quarters were called the *Maison rouge*. In peace they followed the king

in the chase, to protect him; in war they fought either on foot or horseback. They were suppressed in 1791; restored in 1814, but only for a few months; and after the restoration of Louis XVIII. we hear no more of them. Many Scotch gentlemen enrolled themselves among these dandy soldiers, who went to war with curled hair, white gloves, and perfumed like milliners.

*** A. Dumas has a novel called *The Three Musketeers* (1844), the first of a series; the second is *Twenty Years Afterwards*; and the third, *Viconte de Bragelonne*.

Muslin, the talkative, impertinent, intriguing *suivante* of Mrs. Lovemore. Mistress Muslin is sweet upon William, the footman, and loves cards.—A. Murphy, *The Way to Keep Him* (1760).

Mus'tafa, a poor tailor of China, father of Aladdin, killed by illness brought on by the idle vagabondism of his son.—*Arabian Nights* ("Aladdin and the Wonderful Lamp").

Mutton, a courtesan, sometimes called a "laced mutton." "Mutton Lane," in Clerkenwell, was so called because it was a suburra or quarter for harlots. The courtesan was called a "Mutton" even in the reign of Henry III., for Bracton speaks of them as *oves*.—*De Legibus*, etc., ii. (1569).

Mutton-Eating King (*The*), Charles II. of England (1630, 1659–1685).

Here lies our mutton-eating king,
Whose word no man relies on;
He never *said* a foolish thing,
And never *did* a wise on'.

Earl of Rochester.

Mutual Friend (*Our*), a novel by Charles Dickens (1864). The "mutual friend" is Mr. Boffin, "the golden dust-

man," who was the mutual friend of John Harmon and of Bella Wilfer. The tale is this: John Harmon was supposed to have been murdered by Julius Handford; but it was Ratford, who was murdered by Rogue Riderhood, and the mistake arose from a resemblance between the two persons. By his father's will, John Harmon was to marry Bella Wilfer; but John Harmon knew not the person destined by his father for his wife, and made up his mind to dislike her. After his supposed murder, he assumed the name of John Rokesmith, and became the secretary of Mr. Boffin, "the golden dustman," residuary legatee of old John Harmon, by which he became possessor of £100,000. Boffin knew Rokesmith, but concealed his knowledge for a time. At Boffin's house, John Harmon (as Rokesmith) met Bella Wilfer, and fell in love with her. Mr. Boffin, in order to test Bella's love, pretended to be angry with Rokesmith for presuming to love Bella; and, as Bella married him, he cast them both off "for a time," to live on John's earnings. A baby was born, and then the husband took the young mother to a beautiful house, and told her he was John Harmon, that the house was their house, that he was the possessor of £100,000 through the disinterested conduct of their "mutual friend," Mr. Boffin; and the young couple lived happily with Mr. and Mrs. Boffin, in wealth and luxury.

Mutusa-ili, Babylonian sage and unsuspected Jew, high in repute for wisdom and prophetic powers.—Elizabeth Stuart Phelps and Herbert D. Ward, *The Master of the Magicians* (1890).

My Book (*Dr.*). Dr. John Aberne'thy (1765–1830) was so called because he used to say to his patients, "Read my book" (*On Surgical Observations*).

My Little All.

I was twice burnt out, and lost my little all both times.—Sheridan, *The Critic*, i. 1 (1779).

Myrebeau (*Le sieure de*), one of the committee of the states of Burgundy.—Sir W. Scott, *Anne of Geierstein* (time, Edward IV.).

Myro, a statuary of Eleu'thëræ, who carved a cow so true to nature that even bulls mistook it for a living animal. (See HORSE PAINTED.)

E'en Myro's statues, which for art surpass
All others, once were but a shapeless mass.
Ovid, *Art of Love*, iii.

Myrra, an Ionian slave, and the beloved concubine of Sardanapa'lus, the Assyrian king. She roused him from his indolence to resist Arba'cês, the Mede, who aspired to his throne, and when she found his cause hopeless, induced him to mount a funeral pile, which she fired with her own hand, and then, springing into the flames, she perished with the tyrant.—Byron, *Sardanapalus* (1819).

Myrtle (*Mrs. Lerviah*), sentimental Christian, who finds Magdalens and poor, ill-clad, homeless girls "so depressing," but begs Nixy Trent, the only one who ever entered her house, "to consider that there is hope for us all in the way of salvation which our Lord has marked out for sinners." After which crumb of ghostly

consolation she proceeds to turn Nixy out of the house.—Elizabeth Stuart Phelps, *Hedged In* (1870).

Mysie, the female attendant of Lady Margaret Bellenden, of the Tower of Tilletudlem.—Sir W. Scott, *Old Mortality* (time, Charles II.).

Mysie, the old housekeeper at Wolf's Crag Tower.—Sir W. Scott, *Bride of Lammermoor* (time, William III.).

Mysis, the scolding wife of Sile'no, and mother of Daph'nê and Nysa. It is to Mysis that Apollo sings that popular song, "Pray, Goody, please to moderate the rancour of your tongue" (act i. 3).—Kane O'Hara, *Midas* (1764).

Mysterious Husband (*The*), a tragedy by Cumberland (1783). Lord Davenant was a bigamist. His first wife was Marianne Dormer, whom he forsook in three months to marry Louisa Travers. Marianne, supposing her husband to be dead, married Lord Davenant's son. Miss Dormer's brother was the betrothed of the second Lady Davenant before her marriage with his lordship. She was told that he had proved faithless and had married another. The report of Lord Davenant's death and the marriage of Captain Dormer were both false. When the villainy of Lord Davenant could be concealed no longer, he destroyed himself.



NAT, the fairy that addressed Orpheus, in the infernal regions, and offered him for food a roasted ant, a flea's thigh, butterflies' brains, some sucking mites, a rainbow tart etc., to be washed down with

dew-drops and beer made from seven barleycorns—a very heady liquor.—King, *Orpheus and Eurydice* (1730–1805).

Nab-man (*The*), a sheriff's officer.

Old Dornton has sent the nab-man after him at last.—*Guy Mannering*, ii. 3.

*** This is the dramatized version of Sir W. Scott's novel, by Terry (1816).

Nacien, the holy hermit who introduced Galahad to the "Siege Perilous," the only vacant seat in the Round Table. This seat was reserved for the knight who was destined to achieve the quest of the Holy Graal. Nacien told the king and his knights that no one but a virgin knight could achieve that quest.—Sir T. Malory, *History of Prince Arthur*. iii. (1470).

Nadab, in Dryden's satire of *Absalom and Achitophel*, is meant for Lord Howard, a profligate, who laid claim to great piety. As Nadab offered incense with strange fire and was slain, so Lord Howard, it is said, mixed the consecrated wafer with some roast apples and sugar.—Pt. i. (1681).

Nadgett, a man employed by Montague Tigg (manager of the "Anglo-Bengalee Company") to make private inquiries. He was a dried-up, shrivelled old man. Where he lived and how he lived, nobody knew; but he was always to be seen waiting for some one who never appeared; and he would glide along apparently taking no notice of any one.—C. Dickens, *Martin Chuzzlewit* (1844).

Nag's Head Consecration, a scandal perpetuated by Pennant, on the dogma of "apostolic succession." The "high-church clergy" assert that the ceremony called holy orders has been transmitted without interruption from the apostles. Thus, the apostles laid hands on certain persons, who (say they) became ministers of the gospel; these persons "ordained" others in the same manner; and the succession has never been broken. Pennant says, at the Reformation the bishops came to a fix.

There was only one bishop, viz., Anthony Kitchen, of Llandaff, and Bonner would not allow him to perform the ceremony. In this predicament, the fourteen candidates for episcopal ordination rummaged up Story, a deposed bishop, and got him to "lay hands" on Parker, as archbishop of Canterbury. As it would have been profanation for Story to do this in a cathedral or church, the ceremony was performed in a tavern called the Nag's Head, corner of Friday Street, Cheapside. Strype refutes this scandalous tale in his *Life of Archbishop Parker*, and so does Dr. Hook; but it will never be stamped out.

Naggleton (*Mr. and Mrs.*), types of a nagging husband and wife. They are forever jangling at trifles and willful misunderstandings.—*Punch* (1864-5).

Naked Bear (*The*). *Hush! the naked bear will hear you!* a threat and reproof to unruly children in North America. The naked bear, says the legend, was larger and more ferocious than any of the species. It was quite naked, save and except one spot on its back, where was a tuft of white hair.—Heckewelder, *Transactions of the American Phil. Soc.*, iv. 260.

Thus the wrinkled old Nokomis
Nursed the little Hiawatha,
Rocked him in his linden cradle,
Stilled his fretful wail by saying
"Hush! the naked bear will get thee!"
Longfellow, *Hiawatha*, iii. (1855).

Nakir', Nekir, or Nakeer. (See MONKER AND NAKIR.)

Nala, a legendary king of India, noted for his love of Damayanti, and his subsequent misfortunes. This legendary king has been the subject of numerous poems.

*** Dean Milman has translated into English the episode from the *Mahābhārata*,

and W. Yates has translated the *Nalodaya* of the great Sanskrit poem.

Nama, a daughter of man, beloved by the angel Zaraph. Her wish was to love intensely and to love holily, but as she fixed her love on a seraph, and not on God, she was doomed to abide on earth, "unchanged in heart and frame," so long as the earth endureth; but at the great consummation both Nama and her seraph will be received into those courts of love, where "love never dieth."—Moore, *Loves of the Angels*, ii. (1822).

Namby (*Major*), a retired officer, living in the suburbs of London. He had been twice married; his first wife had four children, and his second wife three. Major Namby, though he lived in a row, always transacted his domestic affairs by bawling out his orders from the front garden, to the annoyance of his neighbors. He used to stalk half-way down the garden path, with his head high in the air, his chest stuck out, and flourishing his military cane. Suddenly he would stop, stamp with one foot, knock up the hinder brim of his hat, begin to scratch the nape of his neck, wait a moment, then wheel round, look at the first-floor window, and roar out, "Matilda!" (the name of his wife) "don't do so-and-so;" or "Matilda! do so-and-so." Then he would bellow to the servants to buy this, or not to let the children eat that, and so on.—Wilkie Collins, *Pray Employ Major Namby* (a sketch).

Names of Terror. The following amongst others, have been employed as bogie-names to frighten children with:—

ATTILA was a bogie-name to the Romans.

Bo or **BOH**, son of Odin, was a fierce

Gothic captain. His name was used by his soldiers when they would fight or surprise the enemy.—Sir William Temple.

** Warton tells us that the Dutch scared their children with the name of Boh.

BONAPARTE, at the close of the eighteenth and beginning of the nineteenth centuries, was a name of terror in Europe.

CORVINUS (*Mathias*), the Hungarian, was a scare-name to the Turks.

LILIS or **LILITH** was a bogie-name used by the ancient Jews to unruly children. The rabbinical writers tell us that Lilith was Adam's wife before the creation of Eve. She refused to submit to him, and became a horrible night-spectre, especially hostile to young children.

LUNSFORD, a name employed to frighten children in England. Sir Thomas Lunsford, governor of the Tower, was a man of most vindictive temper, and the dread of everyone.

Made children with your tones to run for't,
As bad as Bloody-bones or Lunsford.
S. Butler, *Hudibras*, iii. 2, line 1112, (1678).

NARSES (2 *syl.*), was the name used by Assyrian mothers to scare their children with.

The name of Narses was the formidable sound with which the Assyrian mothers were accustomed to terrify their infants.—Gibbon, *Decline and Fall of the Roman Empire*, viii. 219 (1776–88).

RAWHEAD and **BLOODY-BONES** were at one time bogie-names to children.

Servants awe children and keep them in subjection by telling them of Rawhead and Bloody-bones.—Locke.

RICHARD I., "Cœur de Lion." This name, says Camden (*Remains*), was employed by the Saracens as a "name of dread and terror."

His tremendous name was employed by the Syrian mothers to silence their infants; and if

a horse suddenly started from the way, his rider was wont to exclaim, "Dost thou think King Richard is in the bush?"—Gibbon, *Decline and Fall of the Roman Empire*, xi. 146 (1776–88).

SEBASTIAN (*Don*), a name of terror once used by the Moors.

Nor shall Sebastian's formidable name
Be longer used to still the crying babe.
Dryden, *Don Sebastian* (1690).

TALBOT (*John*), a name used in France *in terrorem* to unruly children.

They in France to feare their young children crye,
"The Talbot commeth!"—Hall, *Chronicles* (1545).

Here (said they) is the terror of the French,
The scarecrow that affrights our children so.
Shakespeare, 1 *Henry VI.* act. i. sc. 4 (1589).

Is this the Talbot so much feared abroad,
That with his name the mothers still their babes?
Shakespeare, 1 *Henry VI.* act. iv. sc. 5 (1589).

TAMERLANE, a name used by the Persians *in terrorem*.

TARQUIN, a name of terror in Roman nurseries.

The nurse to still her child, will tell my story,
And fright her crying babe with Tarquin's name.

Shakespeare, *Rape of Lucrece* (1594).

(See also NAKED BEAR.)

NAMO, duke of Bavaria, and one of Charlemagne's twelve paladins.—Ariosto, *Orlando Furioso* (1516).

NAMOU'NA, an enchantress. Though first of created beings, she is still as young and beautiful as ever.—*Persian Mythology*.

NAMOUS, the envoy of Mahomet in paradise.

NANCY, eldest daughter of an English country family, in straitened circumstances. Nancy is a romp and untamed,

but sound-hearted, and loves her brothers and sister tenderly. To advance their interests she marries Sir Roger Tempest, who is much her senior. In time, and after many misunderstandings, she learns to love him, and "they live happily together ever after."—Rhoda Broughton, *Nancy*.

Nancy, servant to Mrs. Pattypan. A pretty little flirt, who coquets with Tim Tartlet and young Whimsey, and helps Charlotte Whimsey in her "love affairs."—James Cobb, *The First Floor* (1756–1818).

Nancy, a poor misguided girl, who really loves the villain Bill Sykes (1 *syl.*). In spite of her surroundings, she has still some good feelings, and tries to prevent a burglary planned by Fagin and his associates. Bill Sykes, in a fit of passion, strikes her twice upon the face with the butt-end of a pistol, and she falls dead at his feet.—C. Dickens, *Oliver Twist* (1837).

Nancy, the sailor's fancy. At half-past four he parted from her; at eight next morn he bade her adieu. Next day a storm arose, and when it lulled the enemy appeared; but when the fight was hottest, the jolly tar "put up a prayer for Nancy." Dibdin, *Sea Songs* ("Twas post meridian half-past four," 1790).

Nancy (*Miss*), Mrs. Anna Oldfield, a celebrated actress, buried in Westminster Abbey. She died in 1730, and lay in state, attended by two noblemen. Mrs. Oldfield was buried in a "very fine Brussels lace head-dress, a new pair of kid gloves, and a robe with lace ruffles and a lace collar." (See NARCISSA.)

Nancy Dawson, a famous actress, who

took London by storm. Her father was a poster in Clare Market (1728-1767).

Her easy mien, her shape so neat,
She foots, she trips, she looks so sweet;
I die for Nancy Dawson.

Nancy of the Vale, a village maiden, who preferred Strephon to the gay lordlings who sought her hand in marriage.—Shenstone, *A Ballad* (1554).

Nannic, deformed brother of Guenn, and her darling. He is versed in all manner of auguries and much feared and consulted by the peasants on this account.—Blanche Willis Howard, *Guenn*.

Nannie, Miss Fleming, daughter of a farmer in the parish of Tarbolton, in Ayrshire. Immortalized by R. Burns.

Nannie (Little).

"This world, whose brightest day
Seems to us so dreary,
Nannie found all bright and gay,
Love-alight and cheery,
Stayed a little while to play
And went home unwearied."
Elizabeth Akers Allen, *Poems* (1866).

Nan'tolet, father of Rosalura and Lillia-Bianca.—Beaumont and Fletcher, *The Wild-Goose Chase* (1652).

Napoleon I., called by the Germans "Kaiser Kläs" (*q.v.*).

"M" is curiously coupled with the history of Napoleon I. and III. (See M.)

The following is a curious play on the word Napoleon.

Napoleôn apoleôn poleôn oleôn leôn eôn ôn
Napoleon Apollyon cities destroying a lion going about } being.

That is:

Napoleon Apollyon is [*being*] a lion going about destroying cities.

Chauvinism, Napoleon idolatry. Chauvin is a blind idolator of Napoleon I., in Scribe's drama entitled *Soldat Laboureur*.

Napoleon III. *His nicknames.*

ARENENBERG (*Comte d'*). So he called himself after his escape from the fortress of Ham.

BADINGUET, the name of the man he shot in his Boulogne escapade.

BOUSTRAPA, a compound of Bou[logne], Stra[sbourg] and Pa[ris], the places of his noted escapades.

GROSBEC. So called from the rather unusual size of his nose.

MAN OF DECEMBER. So called because December was his month of glory. Thus, he was elected president December 11, 1848; made his *coup d'état* December 2, 1851; and was created emperor December 2, 1852.

MAN OF SEDAN. So called because at Sedan he surrendered his sword to the king of Prussia (September, 1870).

RATIPOLE, same as the west of England **RANTIPOLE**, a harum-scarum, half idiot, half mad-cap.

THE LITTLE. Victor Hugo gave him this title; but the hatred of Hugo to Napoleon was monomania.

VERHUEL, the name of his supposed father.

Number 2. The second of the month was Louis Napoleon's day. It was also one of the days of his uncle, the other being the fifteenth.

The *coup d'état* was December 2; he was made emperor December 2, 1852; the Franco-Prussian war opened at Saarbrück, August 2, 1870; he surrendered his sword to William of Prussia, September 2, 1870.

Napoleon I. was crowned December 2, 1804; and the victory of Austerlitz was December 2, 1805.

Numerical Curiosities. 1. 1869, the last year of Napoleon's glory; the next year was that of his downfall. As a matter of curiosity, it may be observed that if the day of his birth, or the day of the empress's birth, or the date of the capitula-

tion of Paris, be added to that of the coronation of Napoleon III., the result always points to 1869. Thus, he was crowned 1852; he was born 1808; the Empress Eugénie was born 1826: the capitulation of Paris was 1871. Whence:

| | | |
|--------------|--------------|-----------------|
| 1852 | 1852 | 1852 coronation |
| 1 } birth of | 1 } birth of | 1 } capitula- |
| 8 } Napo- | 8 } Eugénie. | 8 } tion of |
| 0 } leon. | 2 } 6 } | 7 } Paris. |
| 8 } | 6 } | 1 } |
| <hr/> | <hr/> | <hr/> |
| 1869 | 1869 | 1869 |

2. 1870, the year of his downfall. By adding the numerical values of the birth-date either of Napoleon or Eugénie to the date of the marriage, we get their fatal year of 1870. Thus, Napoleon was born 1808; Eugénie, 1826; married, 1853.

| | |
|---------------|------------------------|
| 1853 | 1853 year of marriage. |
| 1 } birth of | 1 } birth of Eugénie. |
| 8 } Napoleon. | 8 } 2 } |
| 0 } | 6 } |
| 8 } | 6 } |
| <hr/> | <hr/> |
| 1870 | 1870 |

2. *Empereur*. The votes for the president to be emperor were 7,119,791; those against him were 1,119,000. If now the numbers 711979r/1119 be written on a piece of paper, and held up to the light, the reverse side will show the word *empereur*. (The dash is the dividing mark, and forms the long stroke of the "p.")

Napoleon and Talleyrand. Napoleon I. one day entered a roadside inn, and called for breakfast. There was nothing in the house but eggs and cider (which Napoleon detested). "What shall we do?" said the emperor to Talleyrand. In answer to this, the *grand chambellan* improvised the rhymes following:—

Le bon roi Dagobert
Aimait le bon vin au dessert.
Le grand St. Eloi
Lui dit, "O mon roi,
Le droit réuni
L'a bien renchéri."
"Eh bien!" lui dit le roi...

But he could get no further. Whereupon Napoleon himself instantly capped the line thus:

"Je boirai du cidre avec toi."
Chapus, *Dieppe, etc.* (1853).

Our royal master, Dagobert,
Good wine loved at his dessert.
But St. Eloi
Once said, "Mon roi,
We here prepare
No dainty fare."

"Well," cried the king, "so let it be,
Cider to-day we'll drink with thee."

Napoleon of the Drama. Alfred Bunn, lessee of Drury Lane Theatre (1819-1826) was so called; and so was Robert William Elliston, his predecessor (1774-1826, died 1831).

Napoleon of Mexico, the emperor Augusto Iturbidê (1784-1824).

Napoleon of Oratory, W. E. Gladstone (1809-).

Napoleon of Peace, Louis Philippe of France (1773, reigned 1830-1848, died 1850).

Narcissa, meant for Elizabeth Lee, the step-daughter of Dr. Young. In Night ii. the poet says she was clandestinely buried at Montpellier, because she was a Protestant.—Dr. Young, *Night Thoughts* (1742-6).

Narcissa, Mrs. Oldfield, the actress, who insisted on being rouged and dressed in

Brussels lace when she was "laid out."
(See NANCY.)

"Odious! In woolen? 'Twould a saint provoke!"
Were the last words that poor Narcissa spoke.
"No, let a charming chintz and Brussels lace
Wrap my cold limbs and shade my lifeless face;
One would not, sure, be frightful when one's
dead!
And, Betty, give this cheek a little red."

Pope, *Moral Essays*, i. (1731).

Narcisse, an airy young Creole. He has boundless faith in himself, and a Micawberish confidence in the future. He would like to be called "Papillon," the butterfly; "'Cause thass my natu'e! I gatheth honey eve'y day fum eve'y opening floweh, as the bahd of Avon wemawked."—George W. Cable, *Dr. Sevier* (1883).

Narcissus, a flower. According to Grecian fable, Narcissus fell in love with his own reflection in a fountain, and, having pined away because he could not kiss it, was changed into the flower which bears his name.—Ovid, *Metamorphoses*, iii. 346, etc.

Echo was in love with Narcissus, and died of grief because he would not return her love.

Narcissus fair,
As o'er the fabled fountain hanging still.
Thomson, *Seasons* ("Spring," 1728).

*** Glück, in 1779, produced an opera called *Echo et Narcisse*.

Narren-Schiff ("The ship of fools"), a satirical poem, in German, by Brandt (1491), lashing the follies and vices of the period. Brandt makes knowledge of one's self the beginning of wisdom; maintains the equality of man; and speaks of life as a brief passage only. The book at one time enjoyed unbounded popularity.

Narses (2 syl.), a Roman general against the Goths; the terror of children.

The name of Narses was the formidable sound with which the Assyrian mothers were accustomed to terrify their infants.—Gibbon, *Decline and Fall of the Roman Empire*, viii. 219 (1776–88).

Narses, a domestic slave of Alexius Commēnus, emperor of Greece.—Sir W. Scott, *Count Robert of Paris* (time, Rufus).

Naso, Ovid, the Roman poet, whose full name was Publius Ovidius Naso. (*Naso* means "nose.") Hence the pun of Holofernes:

And why Naso, but for smelling out the odoriferous flowers of fancy?—Shakespeare, *Love's Labor's Lost*, act iv. sc. 2 (1594).

Nathan the Wise, a prudent and wealthy old Jew who lives near Jerusalem in the time of Saladin. The play is a species of argument for religious toleration.—G. E. Lessing, *Nathan der Weise* (1778).

Nathaniel (*Sir*), the grotesque curate of Holofernês.—Shakespeare, *Love's Labor's Lost* (1594).

Nathos, one of the three sons of Usnoth, lord of Etha (in Argyllshire), made commander of the Irish army at the death of Cuthullin. For a time he propped up the fortune of the youthful Cormac, but the rebel Cairbar increased in strength and found means to murder the young king. The army under Nathos then deserted to the usurper, and Nathos, with his two brothers, was obliged to quit Ireland. Dar'-Thula, the daughter of Colla, went with them to avoid Cairbar, who persisted in offering her his love. The wind drove the vessel back to Ulster, where Cairbar lay encamped, and the three young men, being overpowered, were slain. As for Dar-Thula, she was pierced with an arrow, and died also.—Ossian, *Dar-Thula*.

Nation of Gentlemen. The Scotch were so called by George IV., when he visited Scotland in 1822.

Nation of Shopkeepers. The English were so called by Napoleon I.

National Assembly. (1) The French deputies which met in the year 1789. The states-general was convened, but the clergy and nobles refused to sit in the same chamber with the commons, so the commons or deputies of the *tiers état* withdrew, constituted themselves into a deliberative body, and assumed the name of the *Assemblée Nationale*. (2) The democratic French parliament of 1848, consisting of 900 members elected by manhood suffrage, was so called also.

National Convention, the French parliament of 1792. It consisted of 721 members, but was reduced, first to 500, then to 300. It succeeded the National Assembly.

Natty Bumpo, called "Leather-stock-ing." He appears in five of F. Cooper's novels: (1) *The Deerslayer*; (2) *The Pathfinder*; (3) "Hawkeye" in *The Last of the Mohicans*; (4) "Natty Bumpo," in *The Pioneer*; and (5) "The Trapper," in *The Prairie*, in which he dies.

Nausic'aa (4 *syl.*), daughter of Alcinous, king of the Phœa'cians, who conducted Ulysses to the court of her father when he was shipwrecked on the coast.

Navigation (*The Father of*), Don Henrique, duke of Viseo, the greatest man that Portugal has produced (1394-1460).

Navigation (*The Father of British In-*
land), Francis Egerton, duke of Bridge-
water (1736-1803).

Neæra, a name used by Horace, Virgil,

Tibullus, and Milton as a synonym of sweetheart.

To sport with Amaryllis in the shade,
Or with the tangles of Neæra's hair.

Milton, *Lycidas* (1638).

Neal'liny (4 *syl.*), a suttee, the young widow of Ar'valan, son of Keha'ma.—Southey, *Curse of Kehama*, i. 11 (1809).

Nebuchadnezzar [*Ne-boch-ad-ne-Tzar*], in Russian, means "there is no God but the Czar."—M. D., *Notes and Queries* (21st July, 1877).

Neck. Calig'ula, the Roman emperor used to say, "Oh that the Roman people had but one neck, that I might cut it off at a blow!"

I love the sex, and sometimes would reverse
The tyrant's wish, that, "mankind only had
One neck, which he with one fell stroke might
pierce."

Byron, *Don Juan*, vi. 27 (1824).

Neck or Nothing, a farce by Garrick (1766). Mr. Stockwell promises to give his daughter in marriage to the son of Sir Harry Harlowe, of Dorsetshire, with a *dot* of £10,000; but it so happens that the young man is privately married. The two servants of Mr. Belford and Sir Harry Harlowe try to get possession of the money, by passing off Martin (Belford's servant) as Sir Harry's son; but it so happens that Belford is in love with Miss Stockwell, and hearing of the plot through Jenny, the young lady's-maid, arrests the two servants as vagabonds. Old Stockwell gladly consents to his marriage with Nancy, and thinks himself well out of the terrible scrape.

Nectaba'nus, the dwarf at the cell of the hermit of Engaddi. Sir W. Scott, *The Talisman* (time, Richard I.).

Nectar, the beverage of the gods. It was white as cream, for when Hebê spilt some of it, the white arch of heaven, called the Milky Way, was made. The food of the gods was *ambrosia*.

Negro'ni, a princess, the friend of Lucrezia di Borgia. She invited the notables who had insulted the Borgia to a banquet, and killed them with poisoned wine.—Donizetti, *Lucrezia di Borgia* (an opera, 1834).

Ne'gus, sovereign of Abyssinia. Erco'co, or Erquico, on the Red Sea, marks the north-east boundary of this empire.

The empire of Negus to his utmost port,
Erecoo.

Milton, *Paradise Lost*, xi. 397 (1665).

Nehemiah Holdenough, a Presbyterian preacher.—Sir W. Scott, *Woodstock* (time, Commonwealth).

Neilson (*Mr. Christopher*), a surgeon at Glasgow.—Sir W. Scott, *Rob Roy* (time, George I.).

Nekayah, sister of Rasselas, prince of Abyssinia. She escapes with her brother from the "happy valley," and wanders about with him to find what condition or rank of life is the most happy. After roaming for a time, and finding no condition of life free from its drawbacks, the brother and sister resolve to return to the "happy valley."—Dr. Johnson, *Rasselas* (1759).

Nekhludoff (*Prince Dimitri Ivanovitch*), a dissipated Russian noble. He has led a life of self-indulgence and debauchery, after the manner of his class and nationality, with no thought of responsibility to law or to conscience, until the time

when, having to do jury duty, he finds the prisoner on trial to be a woman known as Maslova, whom he had seduced several years before while she was a young girl out at service. From that time she had led a life of shame, and is now accused of the murder and robbery of one of her lovers. She is found guilty and sentenced to hard labor in Siberia. Nekhludoff is so shocked and full of remorse at seeing the state of affairs brought about by his sin that he resolves to give up a life of ease, and, if he cannot secure a remission of the girl's punishment, to follow her to Siberia and if possible marry her. He shares all the horrors of the long journey into exile and of the life led by the convicts, seeing on every side cruelty and abuses. He pleads with Maslova to marry him, and for a time it seems as if she might consent, but she recognizes the ruin it would mean to Nekhludoff's prospects and finally refuses him. Thereafter he devotes his life to good works and to the reform, as far as feasible, of political and social abuses.—Leo Tolstoi, *Resurrection* (1900).

Nell (*Little*), or NELLY TRENT, a sweet, innocent, loving child of 14 summers, brought up by her old miserly grandfather, who gambled away all his money. Her days were monotonous and without youthful companionship, her evenings gloomy and solitary; there were no child-sympathies in her dreary home, but dejection, despondence akin to madness, watchfulness, suspicion, and imbecility. The grandfather being wholly ruined by gaming, the two went forth as beggars, and ultimately settled down in a cottage adjoining a country churchyard. Here Nell died, and the old grandfather soon afterwards was found dead upon her grave.—C. Dickens, *The Old Curiosity Shop* (1840).



Maslova Conducted to Court

Pasternak, Artist



*M*ASLOVA, the girl whose history is told in "Resurrection," is to be taken from the detaining prison to trial:

"A small young woman with a very full bust came briskly out of the door. She had on a gray cloak over a white jacket and petticoat. Round her head was tied a white kerchief, from under which a few locks of black hair were brushed over the forehead with evident intent. The face of the woman was of that whiteness peculiar to people who have lived long in confinement, and which puts one in mind of shoots of potatoes that spring up in a cellar. Her black, sparkling eyes, one with a slight squint, appeared in striking contrast to the dull pallor of her face.

"Two soldiers were waiting to escort her. A clerk gave one of the soldiers a paper reeking of tobacco, and pointing to the prisoner, remarked, 'Take her.'

"The soldier, a peasant from Nijni Novgorod, with a red, pock-marked face, put the paper into the sleeve of his coat, and then the prisoner and the soldiers went to the front entrance, out of the prison yard."

Tolstoi's "Resurrection."



MÁSLOVA CONDUCTED TO COURT.

By courtesy of Messrs. Dodd, Mead & Co.

Nelly, the servant-girl of Mrs. Dinmont.
—Sir W. Scott, *Guy Mannering* (time, George II.).

Nelson's Ship, the *Victory*.

Now from the fleet of the foemen past
Ahead of the *Victory*,
A four-decked ship, with a flagless mast,
An Anak of the sea.
His gaze on the ship Lord Nelson cast:
"Oh, oh! my old friend!" quoth he.
"Since again we have met, we must all be glad
To pay our respects to the *Trinidad*."
So, full on the bow of the giant foe,
Our gallant *Victory* runs;
Thro' the dark'ning smoke the thunder broke
O'er her deck from a hundred guns.
Lord Lytton, *Ode*, iii. 9 (1839).

Nem'ean Lion, a lion of Argolis, slain by Herculês.

In this word Shakespeare has preserved the correct accent: "As hardy as the Nem'ean lion's nerve" (*Hamlet*, act i. sc. 5); but Spenser incorrectly throws the accent on the second syllable, which is *e* short: "Into the great Neme'an's lion's grove" (*Faëry Queen*, v. 1).

Ere Nemëa's beast resigned his shaggy spoils.
Statius, *The Thebaid*, i.

Nem'esis, the Greek personification of retribution, or that punishment for sin which sooner or later overtakes the offender.

... and some great Nemesis
Break from a darkened future.
Tennyson, *The Princess*, (1847).

Ne'mo, the name by which Captain Hawdon was known at Krook's. He had once won the love of the future Lady Dedlock, by whom he had a child called Esther Summerson; but he was compelled to copy law-writings for daily bread, and died a miserable death from an overdose of opium.—C. Dickens, *Bleak House* (1852).

Nepen'the (3 *syl.*) or NEPENTHES, a care-dispelling drug, which Polydamna, wife of Tho'nis, king of Egypt, gave to Helen (daughter of Jove and Leda). A drink containing this drug "changed grief to mirth, melancholy to joyfulness, and hatred to love." The water of Ardenne had the opposite effects. Homer mentions the drug nepenthê in his *Odyssey*, iv. 228.

That nepenthês which the wife of Thone,
In Egypt gave to Jove-born Helena.
Milton, *Comus*, (1634).

Nepenthê is a drink of sovereign grace.
Devised by the gods for to assuage
Heart's grief, and bitter gall away to chase
Which stirs up anger and contentious rage;
Instead thereof sweet peace and quietage
It doth establish in the troubled mind . . .
And such as drink, eternal happiness do find.
Spencer, *Faëry Queen*, iv. 2 (1596).

Nep'omuk or **Nep'omuck** (*St. John*), canon of Prague. He was thrown from a bridge in 1381, and drowned by order of King Wenceslaus, because he refused to betray the secrets confided to him by the queen in the holy rite of confession. The spot whence he was cast into the Moldau is still marked by a cross with five stars on the parapet, indicative of the miraculous flames seen flickering over the dead body for three days. Nepomuk was canonized in 1729, and became the patron saint of bridges. His statue in stone usually occupies such a position on bridges as it does in Prague.

Like St. John Nep'omuck in stone,
Looking down into the stream.
Longfellow, *The Golden Legend* (1851).

*** The word is often accented on the second syllable.

Neptune (*Old Father*), the ocean or sea-god.

Nerestan, son of Gui Lusignan D'Ou-tremer, king of Jerusalem, and brother of Zara. Nerestan was sent on his parole to France, to obtain ransom for certain Christians, who had fallen into the hands of the Saracens. When Osman, the sultan, was informed of his relationship to Zara, he ordered all Christian captives to be at once liberated "without money and without price."—A. Hill, *Zara* (adapted from Voltaire's tragedy).

Nereus (2 *syl.*), father of the water-nymphs. A very old prophetic god of great kindness. The scalp, chin and breast of Nereus were covered with seaweed instead of hair.

By hoary Nêreus' wrinkled look.
Milton, *Comus*, (1634).

Neri'nê, Doto, and Nysê, the three nereids who guarded the fleet of Vasco da Gama. When the treacherous pilot had run Vasco's ship upon a sunken rock, these three sea-nymphs lifted up the prow and turned it round.

The lovely Nysê and Nerinê spring
With all the vehemence and speed of wing.
Camoens, *Lusiad*, ii. (1569).

Nerissa, the clever confidential waiting-woman of *Portia*, the Venetian heiress. Nerissa is the counterfeit of her mistress, with a fair share of the lady's elegance and wit. She marries *Gratiano*, a friend of the merchant *Antonio*.—Shakespeare, *The Merchant of Venice* (1698).

Nero of the North, Christian II. of Denmark (1480, reigned 1534–1558, died 1559).

Nesle (*Blondel de*), the favorite minstrel of Richard Cœur de Lion [Nesle = *Neel*].—Sir W. Scott, *The Talisman* (time, Richard I.).

Nessus's Shirt. Nessos (in Latin *Nessus*), the centaur, carried the wife of Hercules over a river, and, attempting to run away with her, was shot by Hercules. As the centaur was dying, he told Deïani'ra (5 *syl.*), that if she steeped in his blood her husband's shirt, she would secure his love forever. This she did, but when Hercules put the shirt on, his body suffered such agony, that he rushed to Mount Ceta, collected together a pile of wood, set it on fire, and rushing into the midst of the flames, was burnt to death.

When Creūsa (3 *syl.*), the daughter of King Creon, was about to be married to Jason, Medêa sent her a splendid wedding robe; but when Creusa put it on, she was burnt to death by it in excruciating pain.

Morgan le Fay, hoping to kill King Arthur, sent him a superb royal robe. Arthur told the messenger to try it on, that he might see its effect; but no sooner had the messenger done so, than he dropped down dead, "burnt to mere coal."—Sir T. Malory, *History of Prince Arthur*, i. 75 (1470).

Nestor (*A*), a wise old man. Nestor of Pylos, was the oldest and most experienced of all the Greek chieftains who went to the siege of Troy.—Homer, *Iliad*.

Nestor of the Chemical Revolution. Dr. Black is so called by Lavoisier (1728–1799).

Nestor of Europe, Leopold, king of Belgium (1790, 1831–1865).

Neu'ha, a native of Toobouai, one of the Society Islands. It was at Toobouai that the mutineers of the *Bounty* landed, and Torquil married Neuha. When a vessel was sent to capture the mutineers, Neuha conducted Torquil to a secret cave,

where they lay *perdu* till all danger was over, when they returned to their island home.—Byron, *The Island*. (The character of Neuha is given in canto ii. 7.)

Nevers (*Comte de*), to whom Valenti'na (daughter of the governor of the Louvre) was affianced, and whom she married in a fit of jealousy. The count having been shot in the Bartholomew slaughter, Valentina married Raoul [*Rawl*] her first love, but both were killed by a party of musketeers commanded by the governor of the Louvre.—Meyerbeer, *Les Huguenots* (opera, 1836).

*** The duke [not *count*] de Nevers, being asked by the governor of the Louvre to join in the Bartholomew Massacre, replied that his family contained a long list of warriors, but not one assassin.

Neville (*Major*), an assumed name of Lord Geraldin, son of the earl of Geraldin. He first appears as Mr. William Lovell.

Mr. Geraldin Neville, uncle to Lord Geraldin.—Sir W. Scott, *The Antiquary* (time, George III.).

Neville (*Miss*), the friend and *confidante* of Miss Harcastle. A handsome, coquetish girl, destined by Mrs. Harcastle for her son Tony Lumpkin, but Tony did not care for her, and she dearly loved Mr. Hastings; so Hastings and Tony plotted together to outwit madam, and of course won the day.—O. Goldsmith, *She Stoops to Conquer* (1773).

Neville (*Sir Henry*), chamberlain of Richard Cœur de Lion.—Sir W. Scott, *The Talisman* (time, Richard I.).

New Atlantis (*The*), an imaginary island in the middle of the Atlantic. Ba-

con in his allegorical fiction so called, supposes himself wrecked on this island, where he finds an association for the cultivation of natural science, and the promotion of arts.—Lord Bacon, *The New Atlantis* (1626).

*** Called the *New Atlantis* to distinguish it from Plato's Atlantis, an imaginary island of fabulous charms.

New Inn (*The*), or **THE LIGHT HEART**, a comedy by Ben Jonson (1628).

New Way to Pay Old Debts, a drama by Philip Massinger (1625). Wellborn, the nephew of Sir Giles Overreach, having run through his fortune and got into debt, induces Lady Allworth, out of respect and gratitude to his father, to give him countenance. This induces Sir Giles to suppose that his nephew is about to marry the wealthy dowager. Feeling convinced that he will then be able to swindle him out of all the dowager's property, as he had ousted him out of his paternal estates, Sir Giles pays his nephew's debts, and supplies him liberally with ready money, to bring about the marriage as soon as possible. Having paid Wellborn's debts, the overreaching old man is compelled, through the treachery of his clerk, to restore the estates also, for the deeds of conveyance are found to be only blank sheets of parchment, the writing having been erased by some chemical acids.

New Zealander. It was Macaulay who said the time might come when some "New Zealand artist shall, in the midst of a vast solitude, take his stand on a broken arch of London bridge to sketch the ruins of St. Paul's."

*** Shelley was before Macaulay in the same conceit.—See *Dedication of Peter Bell the Third*.

Newcastle (*The duchess of*), in the court of Charles II.).—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Newcastle (*The marquis of*), a royalist in the service of Charles I.—Sir W. Scott, *Legend of Montrose* (time, Charles I.).

Newcastle Apothecary (*The*), Mr. Bolus, of Newcastle, used to write his prescriptions in rhyme. A bottle bearing the couplet, "When taken to be well shaken," was sent to a patient, and when Bolus called next day to inquire about its effect, John told the apothecary his master was dead. The fact is, John had shaken the *sick man* instead of the bottle, and had shaken the life out of him.—G. Colman, Jr.

Newcome (*Clemency*), about 30 years old, with a plump and cheerful face, but twisted into a tightness that made it comical. Her gait was very homely, her limbs seemed all odd ones; her shoes were so self-willed that they never wanted to go where her feet went. She wore blue stockings, a printed gown of hideous pattern and many colors, and a white apron. Her sleeves were short, her elbows always grazed, her cap anywhere but in the right place; but she was scrupulously clean, and "maintained a kind of dislocated tidiness." She carried in her pocket "a handkerchief, a piece of wax-candle, an apple, an orange, a lucky penny, a cramp-bone, a padlock, a pair of scissors, a handful of loose beads, several balls of worsted and cotton, a needle-case, a collection of curl-papers, a biscuit, a thimble, a nutmeg-grater, and a few miscellaneous articles." Clemency Newcome married Benjamin Britain, her fellow-servant at Dr. Jeddler's, and opened a country inn called the Nutmeg-Grater, a cozy, well-to-do place as

any one could wish to see, and there were few married people so well matched as Clemency and Ben Britain.—C. Dickens, *The Battle of Life* (1846).

Newcome (*Colonel*), a widower, distinguished for the moral beauty of his life. He loses his money and enters the Charter House.

Clive Newcome, his son. He is in love with Ethel Newcome, his cousin, whom he marries as his second wife.—Thackeray, *The Newcomes* (1855).

Newcome (*Johnny*), any raw youth when he first enters the army or navy.

Newman Noggs. Ralph Nickleby's clerk, but Ralph's nephew's friend and secret coadjutor.—Charles Dickens, *Nicholas Nickleby*.

Newland (*Abraham*), one of the governors of the Bank of England, to whom, in the early part of the nineteenth century, all Bank of England notes were made payable. A bank-note was called an "Abraham Newland;" and hence the popular song, "I've often heard say, sham Ab'ram you may, but must not sham Abraham Newland."

Trees are notes issued from the bank of nature, and as current as those payable to Abraham Newland.—G. Colman, *The Poor Gentleman*, i. 2 (1802).

Newman. An intelligent American who has made a fortune as a manufacturer, yet kept his head steady. He sees life with clear, sometimes with amused eyes.

"In America," Newman reflected, "lads of twenty-five and thirty have old heads and young hearts, or at least, young morals; abroad they have young heads and very aged hearts, morals the most grizzled and wrinkled."—Henry James Jr., *The Americans* (1877).

Colonel Newcome

Frederick Barnard, Artist



THE service for Founders' Day is a special one, one of the Psalms selected being the thirty-seventh, and we hear:

23. "The steps of a good man are ordered by the Lord, and he delighteth in his way.

24. "Though he fall, he shall not be utterly cast down, for the Lord upholdeth him with his hand.

25. "I have been young, and now am old, yet have I never seen the righteous forsaken nor his seed begging bread."

"As we came to this verse, I chanced to look up from my book to the swarm of black-coated pensioners; and amongst them — amongst them — sat Thomas Newcome.

"His dear old head was bent down over his prayer-book; there was no mistaking him. He wore the black gown of the pensioners of the Hospital of Gray Friars. His order of the Bath was on his breast. He stood there amongst the poor brethren, uttering the responses to the Psalm. The steps of this good man had been ordered hither by Heaven's decree to this almshouse. Here it was ordained that a life all love, and kindness, and honor should end."

Thackeray's "The Newcomes."



Photogravure Goupil & Co.

Newton.

Newton . . . declared, with all his grand discoveries recent,
That he himself felt only "like a youth
Picking up shells by the great ocean, truth."
Byron, *Don Juan*, vii. 5 (1824).

Newton discovered the prismatic colors of light, and explained the phenomenon by the emission theory.

Nature and Nature's laws lay hid in night.
God said, "Let Newton be," and all was light.

Pope, *Epitaph, intended for Newton's Monument in Westminster Abbey* (1727).

Newton is called by Campbell "The Priest of Nature."—*Pleasures of Hope*, i. (1799).

Newton and the Apple. It is said that Newton was standing in the garden of Mrs. Conduitt, of Woolsthorpe, in the year 1665, when an apple fell from a tree and set him thinking. From this incident he ultimately developed his theory of gravitation.

Nibelung, a mythical king of Nibelungeland (*Norway*). He had twelve paladins, all giants. Siegfried [*Sege.freed*], prince of the Netherlands, slew the giants, and made Nibelungeland tributary.—*Nibelungen Lied*, iii. (1210).

Nibelungen Hoard, a mythical mass of gold and precious stones which Siegfried [*Sege.freed*], prince of the Netherlands, took from Nibelungeland and gave to his wife as a dowry. The hoard filled thirty-six wagons. After the murder of Siegfried, Hagan seized the hoard, and, for concealment, sank it in the "Rhine at Lockham," intending to recover it at a future period, but Hagan was assassinated, and the hoard was lost for ever.—*Nibelungen Lied*, xix.

Nibelungen Lied [*Ne.by-lung.'nleed*], the German *Iliad* (1210). It is divided

into two parts, and thirty-two lieds or cantos. The first part ends with the death of Siegfried, and the second part with the death of Kriemhild.

Siegfried, the youngest of the kings of the Netherlands, went to Worms, to crave the hand of Kriemhild in marriage. While he was staying with Günther, king of Burgundy (the lady's brother), he assisted him to obtain in marriage Brunhild, queen of Issland, who announced publicly that he only should be her husband who could beat her in hurling a spear, throwing a huge stone, and in leaping. Siegfried, who possessed a cloak of invisibility, aided Günther in these three contests, and Brunhild became his wife. In return for these services, Günther gave Siegfried his sister Kriemhild, in marriage. After a time, the bride and bridegroom went to visit Günther, when the two ladies disputed about the relative merits of their respective husbands, and Kriemhild, to exalt Siegfried, boasted that Günther owed to him his victories and his wife. Brunhild, in great anger, now employed Hagan to murder Siegfried, and this he did by stabbing him in the back while he was drinking from a brook.

Thirteen years elapsed, and the widow married Etzel, king of the Huns. After a time, she invited Brunhild and Hagan to a visit. Hagan, in this visit, killed Etzel's young son, and Kriemhild was like a fury. A battle ensued, in which Günther and Hagan were made prisoners, and Kriemhild cut off both their heads with her own hand. Hildebrand, horrified at this act of blood, slew Kriemhild; and so the poem ends.—Authors unknown (but the story pieced together by the minnesingers).

. The *Völsunga Saga* is the Icelandic version of the *Nibelungen Lied*. This saga has been translated into English by William Morris.

The *Nibelungen Lied* has been ascribed to Heinrich von Ofterdingen, a minnesinger; but it certainly existed before that epoch, if not as a complete whole, in separate lays, and all that Heinrich von Ofterdingen could have done was to collect the floating lays, connect them, and form them into a complete story.

F. A. Wolf, in 1795, wrote a learned book to prove that Homer did for the *Iliad* and *Odyssey* what Ofterdingen did for the *Nibelungen Lied*.

Richard Wagner composed a series of operas founded on the *Nibelungen Lied*.

Nibelungen Nôt, the second part of the *Nibelungen Lied*, containing the marriage of Kriemhild with Etzel, the visit of the Burgundians to the court of the Hun, and the death of Günther, Hagan, Kriemhild, and others. This part contains eighty-three four-line stanzas more than the first part. The number of lines in the two parts is 9836; so that the poem is almost as long as Milton's *Paradise Lost*.

Nibelungers, whoever possessed the *Nibelungen hoard*. When it was in Norway, the Norwegians were so called: when Siegfried [*Sege. freed*] got the possession of it, the Netherlands were so called; and when the hoard was removed to Burgundy, the Burgundians were the *Nibelungers*.

Nic. Frog, the Dutch as a nation; as the English are called John Bull.—Dr. Arbuthnot, *History of John Bull* (1712).

Nica'nor, "the Protospathaire," a Greek general.—Sir W. Scott, *Count Robert of Paris* (time, Rufus).

Nice (*Sir Courtley*), the chief character and title of a drama by Croune (1685).

Nicholas, a poor scholar, who boarded with John, a rich old miserly carpenter. The poor scholar fell in love with Alison, his landlord's young wife, who joined him in duping the foolish old carpenter. Nicholas told John that such a rain would fall on the ensuing Monday as would drown every one in "less than an hour;" and he persuaded the old fool to provide three large tubs, one for himself, one for his wife, and the other for his lodger. In these tubs, said Nicholas, they would be saved; and when the flood abated, they would then be lords and masters of the whole earth. A few hours before the time of the "flood," the old carpenter went to the top chamber of his house to repeat his *pater nosters*. He fell asleep over his prayers, and was roused by the cry of "Water! water! Help! help!" Supposing the rain had come, he jumped into his tub, and was let down by Nicholas and Alison into the street. A crowd soon assembled, were delighted at the joke, and pronounced the old man an idiot and fool.—Chaucer, *Canterbury Tales* ("The Miller's Tale," 1388).

Nicholas, the barber of the village in which Don Quixote lived.—Cervantes, *Don Quixote*, I. (1605).

Nicholas (Brother), a monk at St. Mary's Convent.—Sir W. Scott, *The Monastery* (time, Elizabeth).

Nicholas (St.), patron saint of boys, parish clerks, sailors, thieves, and of Aberdeen, Russia, etc.

Nicholas (St.). The legend is, that an angel told him a father was so poor he was about to raise money by the prostitution of his three daughters. On hearing this St. Nicholas threw in at the cottage

window three bags of money, sufficient to portion each of the three damsels.

The gift
Of Nicholas, which on the maidens he
Bounteous bestowed, to save their youthful prime
Unblemished.

Dant , *Purgatory*, xx. (1308).

Nicholas of the Tower (*The*), the duke of Exeter, constable of the Tower.

Nicholas's Clerks, highwaymen; so called by a pun on the phrase *Old Nick* and *St. Nicholas* who presided over scholars.

St. Nicholas's Clerks, scholars; so called because St. Nicholas was the patron of scholars. The statutes of Paul's School require the scholars to attend divine service on St. Nicholas's Day.—Knight, *Life of Dean Colet*, 362 (1726).

Nicholas Minturn, hero of novel of that name, by Josiah Gilbert Holland (1876).

Nickleby (*Nicholas*), the chief character and title of a novel by C. Dickens (1838). He is the son of a poor country gentleman, and has to make his own way in the world. He first goes as usher to Mr. Squeers, schoolmaster at Dotheboys Hall, in Yorkshire; but leaves in disgust with the tyranny of Squeers and his wife, especially to a poor boy named Smike. Smike runs away from the school to follow Nicholas, and remains his humble follower till death. At Portsmouth, Nicholas joins the theatrical company of Mr. Crummles, but leaves the profession for other adventures. He falls in with the brothers Cheeryble, who make him their clerk; and in this post he rises to become a merchant, and ultimately marries Madeline Bray.

Mrs. Nickleby, mother of Nicholas, and

a widow. She is an enormous talker, fond of telling long stories with no connection. Mrs. Nickleby is a weak, vain woman, who imagines an idiot neighbor is in love with her because he tosses cabbages and other articles over the garden wall. In conversation, Mrs. Nickleby rides off from the main point at every word suggestive of some new idea. As a specimen of her sequence of ideas, take the following example: "The name began with 'B' and ended with 'g,' I am sure. Perhaps it was Waters" (p. 198).

*** "The original of 'Mrs. Nickleby,'" says John Foster, "was the mother of Charles Dickens."—*Life of Dickens*, iii. 8.

Kate Nickleby, sister of Nicholas; beautiful, pure-minded, and loving. Kate works hard to assist in the expenses of housekeeping, but shuns every attempt of Ralph and others to allure her from the path of virgin innocence. She ultimately marries Frank, the nephew of the Cheeryble brothers.

Ralph Nickleby, of Golden Square (London), uncle to Nicholas and Kate. A hard, grasping money-broker, with no ambition but the love of saving, no spirit beyond the thirst of gold, and no principle except that of fleecing every one who comes into his power. This villain is the father of Smike, and ultimately hangs himself, because he loses money, and sees his schemes one after another burst into thin air.—C. Dickens, *Nicholas Nickleby*, (1838).

Nicneven, a gigantic, malignant hag of Scotch superstition.

*** Dunbar, the Scotch poet, describes her in his *Flying of Dunbar and Kennedy* (1508).

Nicode'mus, one of the servants of General Harrison.—Sir W. Scott, *Woodstock* (time, Commonwealth).

Nicole (2 *syl.*), a female servant of M. Jourdain, who sees the folly of her master, and exposes it in a natural and amusing manner.—Molière, *Le Bourgeois Gentlehomme* (1670).

Night or Nox. So Tennyson calls Sir Pereard, the Black Knight of the Black Lands, one of the four brothers who kept the passages to Castle Perilous.—Tennyson, *Idylls of the King* ("Gareth and Lynette"); Sir T. Malory, *History of Prince Arthur*, i. 126 (1470).

Nightingale (*The Italian*), Angelica Catalani; also called "The Queen of Song" (1782–1849).

Nightingale (*The Swedish*), Jenny Lind, afterwards Mde. Goldschmidt. She appeared in London 1847, and retired from public life in 1851 (1821–1887).

Nightingale and the Lutist. The tale is, that a lute-master challenged a nightingale in song. The bird, after sustaining the contest for some time, feeling itself outdone, fell on the lute, and died broken-hearted.

*** This tale is from the Latin of Strada, translated by Richard Crashaw, and called *Music's Duel* (1650). It is most beautifully told by John Ford, in his drama entitled *The Lover's Melancholy*, where Men'aphon is supposed to tell it to Ame'thus (1628).

Nightingale and the Thorn.

As it fell upon a day
In the merry month of May,
Sitting in a pleasant shade
Which a grove of myrtles made—
Beasts did leap, and birds did sing,
Trees did grow, and plants did spring,
Everything did banish moan,
Save the nightingale alone;

She, poor bird, as all forlorn,
Leaned her breast up-till a thorn.

Richard Barnfield, *Address to the Nightingale* (1594).

So Philomel, perched on an aspen sprig,
Weeps all the night her lost virginity,
And sings her sad tale to the merry twig,
That dances at such joyful misery.

Never lets sweet rest invade her eye;
But leaning on a thorn her dainty chest,
For fear soft sleep should steal into her breast,
Expresses in her song grief not to be expressed.
Giles Fletcher, *Christ's Triumph over Death* (1610).

The nightingale that sings with the deep thorn,
Which fable places in her breast.

Byron, *Don Juan*, vi. 87 (1824).

Nightmare of Europe (*The*), Napoleon Bonaparte (1769, reigned 1804–1814, died 1821).

Nightshade (*Deadly*). We are told that the berries of this plant so intoxicated the soldiers of Sweno, the Danish king, that they became an easy prey to the Scotch, who cut them to pieces.

*** Called "deadly," not from its poisonous qualities, but because it was used at one time for blackening the eyes in mourning.

Nimrod, pseudonym of Charles James Apperley, author of *The Chase*, *The Road*, *The Turf* (1852), etc.

Nim'ue, a "damsel of the lake," who cajoled Merlin in his dotage to tell her the secret "whereby he could be rendered powerless;" and then, like Delilah, she overpowered him, by "confining him under a stone."

Then after these quests, Merlin fell in a dotage on . . . one of the damsels of the lake, hight Nimue, and Merlin would let her have no rest, but always he would be with her in every place. And she made him good cheer till she learned of him what she desired. . . . And Merlin shewed

to her in a rock, whereas was a great wonder . . . which went under a stone. So by her subtle craft, she made Merlin go under that stone . . . and he never came out, for all the craft that he could do.—Sir T. Malory, *History of Prince Arthur*, i. 60 (1470).

It is not unlikely that this name is a clerical error for Nineve or Ninive. It occurs only once in the three volumes. (See NINIVE.)

*** Tennyson makes Vivien the seductive betrayer of Merlin, and says she enclosed him "in the four walls of a hollow tower;" but the *History* says "Nimue put him under the stone" (pt. i. 60).

Nino-Thoma, daughter of Tor-Thoma (chief of one of the Scandinavian islands). She eloped with Uthal (son of Larthmor, a petty king of Berrathon, a neighboring island); but Uthal soon tired of her, and, having fixed his affections on another, confined her in a desert island. Uthal, who had also dethroned his father, was slain in single combat by Ossian, who had come to restore the deposed monarch to his throne. When Nina-Thoma heard of her husband's death, she languished and died, "for though most cruelly entreated, her love for Uthal was not abated."—Ossian, *Berrathon*.

Nine. "It is by nines that Eastern presents are given, when they would extend their magnificence to the highest degree." Thus, when Dakiānos wished to ingratiate himself with the shah,

He caused himself to be preceded by nine superb camels. The first was loaded with nine suits of gold adorned with jewels; the second bore nine sabres, the hilts and scabbards of which were adorned with diamonds; upon the third camel were nine suits of armor; the fourth had nine suits of house furniture; the fifth had nine cases full of sapphires; the sixth had nine cases full of rubies; the seventh nine

cases full of emeralds; the eighth had nine cases full of amethysts; and the ninth had nine cases full of diamonds.—Comte de Caylus, *Oriental Tales* ("Dakianos and the Seven Sleepers," 1743).

Nine Gods (*The*) of the Etruscans: Juno, Minerva, and Tin'ia (*the three chief*). The other six were Vulcan, Mars, Saturn, Herculēs, Summa'nus, and Vedius. (See NOVENSILES.)

Lars Por'sēna of Clusium
By the nine gods he swore
That the great house of Tarquin
Should suffer wrong no more.
By the nine gods he swore it,
And named a trysting day. . . .
To summon his array.

Lord Macaulay, *Lays of Ancient Rome* ("Horatius," i., 1842).

Nine Orders of Angels (*The*): (1) Seraphim, (2) Cherubim (*in the first circle*); (3) Thrones, (4) Dominions (*in the second circle*); (5) Virtues, (6) Powers, (7) Principalities, (8) Archangels, (9) Angels (*in the third circle*).

In heaven above
The effulgent bands in triple circles move.
Tasso, *Jerusalem Delivered*, xi. 13 (1575).

Novem vero angelorum ordines dicimus; . . . scimus (1) Angelos, (2) Archangelos, (3) Virtues, (4) Potestates, (5) Principatus, (6) Dominationes, (7) Thronos, (8) Cherubim, (9) Seraphim.—Gregory, *Homily*, 34 (A.D. 381).

Nine Worthies (*The*). Three were *pagans*: Hector, Alexander, and Julius Cæsar. Three were *Jews*: Joshua, David, and Judas Maccabæus. Three were *Christians*: Arthur, Charlemagne, and Godfrey of Bouillon.

Nine Worthies (privy councillors to William III.). Four were *Whigs*: Devonshire, Dorset, Monmouth, and Edward Russell. Five were *Tories*: Caermarthen, Pembroke, Nottingham, Marlborough, and Lowther.

Nine Worthies of London (*The*): Sir William Walworth, Sir Henry Pritchard, Sir William Sevenoke, Sir Thomas White, Sir John Bonham, Christopher Croker, Sir John Hawkwood, Sir Hugh Caverley, and Sir Henry Maleverer.

*** The chronicles of these nine worthies are written in prose and verse by Richard Johnson (1592), author of *The Seven Champions of Christendom*.

Nineve (2 *syl.*), the Lady of the Lake, in Arthurian romance.

Then the Lady of the Lake, that was always friendly unto King Arthur, understood by her subtle craft that he was like to have been destroyed; and so the Lady of the Lake, that hight Nineve, came into the forest to seek Sir Launcelot du Lake.—Sir T. Malory, *History of Prince Arthur*, ii. 57 (1470).

*** This name occurs three times in the *Morte d'Arthur*—once as "Nimue," once as "Nineve," and once as "Ninive." Probably "Nimue" (*q.v.*) is a clerical error.

Ninon de Lenclos, a beautiful Parisian, rich, *spirituelle*, and an atheist, who abandoned herself to epicurean indulgence, and preserved her charms to a very advanced age. Ninon de Lenclos renounced marriage, and had numberless lovers. Her house was the rendezvous of all the most illustrious persons of the period, as Molière, St. Evremont, Fontenelle, Voltaire, and so on (1615–1705).

Niobe [*Ne'.oby*], the beau-ideal of grief. After losing her twelve children, she was changed into a stone, which wept continually.

*** The group of "Niobe and her Children" in Florence, discovered at Rome in 1583, is now arranged in the Uffizii Gallery.

She followed my poor father's body,
Like Niobê, all tears.
Shakespeare, *Hamlet*, act i. sc. 2 (1596).

Niobe of Nations (*The*). Rome is so called by Byron.—*Childe Harold*, iv. 79 (1817).

Nipper (*Susan*), generally called "Spit-fire," from her snappish disposition. She was the nurse of Florence Dombey, to whom she was much attached. Susan Nipper married Mr. Toots (after he had got over his infatuation for Florence).

Nippotate (4 *syl.*), "a live lion stuffed with straw," exhibited in a raree-show. This proved to be the body of a tame hedgehog exhibited by Old Harry, a notorious character in London at the beginning of the eighteenth century (died 1710).

Of monsters stranger than can be expressed,
There's Nippotate lies amongst the rest.

Sutton Nicholls.

Niquee [*Ne'.kay*], the sister of Anasterax, with whom she lived in incest. The fairy Zorphee was her godmother, and enchanted her, in order to break off this connection.—Vasco de Lobeira, *Amadis de Gaul* (thirteenth century).

Nisroch [*Niz'.rok*], "of principalities the prince." A god of the Assyrians. In the book of *Kings* the Septuagint calls him "Meserach," and in *Isaiah* "Nasarach." Josephus calls him "Araskês." One of the rebel angels in Milton's *Paradise Lost*. He Says:

Sense of pleasure we may well
Spare out of life, perhaps, and not repine,
But live content, which is the calmest life;
But pain is perfect misery, the worst
Of evils, and, excessive, overturns
All patience.

Milton, *Paradise Lost*, (1665).

Niobe with her Children

Solomon J. Solomon, Artist

Jounard, Engraver



NIOBE was the wife of Amphion. Homer tells her story:

"Children twelve

*Perished within her palace—six young sons
And six fair daughters. Phœbus slew the sons
With arrows from his silver bow, incensed
At Niobe, while Dian, archer-queen,
Struck down the daughters, for the mother dared
To make herself the peer of rosy-cheeked
Latona, who, she boastfully proclaimed,
Had borne two children only, while herself
Had brought forth many. Yet, though only two,
The children of Latona took the lives
Of all her own. . . .*

*. . . And now forever mid the rocks
And desert hills of Sipylus, . . .
Although she be transformed to stone, she (Niobe) broods
Over the woes inflicted by the gods."*

Homer's "Iliad." (Bryant's Translation.)

From the Magazine of Art.



NIOBE WITH HER CHILDREN.

Nit, one of the attendants of Queen Mab.

Hop, and Mop, and Drap so clear,
Pip, and Trip, and Skip, that were
To Mab their sovereign dear—

Her special maids of honor.
Fib, and Tib, and Pinck, and Pin,
Tick, and Quick, and Jil, and Jin,
Tit, and Nit, and Wap, and Win—
The train that wait upon her.

Drayton, *Nymphidia* (1563–1631).

Nitchens, daughter of Amases, king of Egypt. She was sent to Persia to become the wife of Cambyses.—Georg Ebers, *An Egyptian Princess*.

Nixon (*Christal*), agent to Mr. Edward Redgauntlet, the Jacobite.—Sir W. Scott, *Redgauntlet* (time, George III.).

Nixon (*Martha*), the old nurse of the earl of Oxford.—Sir W. Scott, *Anne of Geierstein* (time, Edward IV.).

No One (*Cæsar or*). Julius Cæsar said, "Aut Cæsar aut nullus." And again, "I would sooner be first in a village than second at Rome."

Milton makes Satan say, "Better to reign in hell than serve in heaven."

Jonathan Wild used to say, "I'd rather stand on the top of a dunghill than at the bottom of a hill in paradise."

Tennyson says, "All in all or not at all."—*Idylls* ("Vivien").

"Six thrice or three dice" (aces were called *dice*, and did not count).

No Song no Supper, a musical drama by Prince Hoare, F.S.A. (1790). Crop, the farmer, has married a second wife called Dorothy, who has an amiable weakness for a rascally lawyer named Endless. During the absence of her husband, Dorothy provides a supper for Endless, con-

sisting of roast lamb and a cake; but just as the lawyer sits down to it, Crop, with Margaretta, knocks at the door. Endless is concealed in a sack, and the supper is carried away. Presently Robin, the sweetheart of Margaretta, arrives, and Crop regrets there is nothing but bread and cheese to offer him. Margaretta now volunteers a song, the first verse of which tells Crop there is roast lamb in the house, which is accordingly produced; the second verse tells him there is a cake, which is produced also; and the third verse tells him that Endless is concealed in a sack. Had there been no song there would have been no supper, but the song produced the roast lamb and new cake.

Noah's Wife, Wâila (3 syl.), who endeavored to persuade the people that her husband was distraught.

The wife of Noah [*Wâila*] and the wife of Lot [*Wâhela*] were both unbelievers . . . and deceived their husbands . . . and it shall be said to them at the last day, "Enter ye into hell fire."—Sale, *Al Korân*, lxvi.

Nobbs, the horse of "Dr. Dove of Doncaster."—Southey, *The Doctor* (1834).

Noble (*The*), Charles III. of Navarre (1361, 1387–1425).

Soliman, *Tchelibî*, the Turk (died 1410).

*** Khosrou or Chosroës I. was called "The Noble Soul" (*, 531–579).

Nodel, the lion, in the beast-epic called *Reynard the Fox*. Nodel, the lion, represents the regal element of Germany; Isengrin, the wolf, represents the baronial element; and Reynard, the fox, the Church element (1498).

Noel (*Eusebe*), schoolmaster of Bout du Monde. "His clothes are old and worn,

and his manner vacant."—E. Stirling, *The Gold Mine*, or *Miller of Grenoble*, act i. sc. 2 (1854).

Noggs (*Newman*), Ralph Nickleby's clerk. A tall man of middle age, with two goggle eyes (one of which was fixed), a rubicund nose, a cadavarous face, and a suit of clothes decidedly the worse for wear. He had the gift of distorting and cracking his finger-joints. This kind-hearted, dilapidated fellow "kept his hunter and hounds once," but ran through his fortune. He discovered a plot of old Ralph, which he confided to the Cheeryble brothers, who frustrated it, and then provided for Newman.—C. Dickens, *Nicholas Nickleby* (1838).

Noko'mis, mother of Weno'nah, and grandmother of Hiawatha. Nokomis was the daughter of the Moon. While she was swinging one day, some of her companions, out of jealousy, cut the ropes, and she fell to earth in a meadow. The same night her first child, a daughter, was born, and was named Wenonah.

There among the ferns and mosses . . .
Fair Nokomis bore a daughter,
And she called her name Wenonah.
Longfellow, *Hiawatha*, iii. (1855).

Non Mi Ricordo, the usual answer of the Italian courier and other Italian witnesses when on examination at the trial of Queen Caroline (the wife of George IV.), in 1820.

"Lord Flint," in *Such Things Are*, by Mrs. Inchbald (1786), when asked a question he wished to evade, used to reply, "My people know, no doubt, but I cannot recollect."

"Pierre Choppard," in *The Courier of Lyons*, by Edward Stirling (1852), when asked an ugly question, always answered

"I'll ask my wife, my memory's so slippery."

The North American society called the "Know Nothings," founded in 1853, used to reply to every question about their order, "I know nothing about it."

Nona'cris' Stream, the river Styx, in Arcadia. Cassander says he has in a phial some of this "horrid spring," one drop of which, mixed with wine, would act as a deadly poison. To this Polyperchon replies:

I know its power, for I have seen it tried.
Pains of all sorts thro' every nerve and artery
At once it scatters,—burns at once and freezes—
Till, by extremity of torture forced,
The soul consents to leave her joyless home.

N. Lee, *Alexander the Great*, iv. i (1678).

Nonentity (*Dr.*), a metaphysician, and thought by most people to be a profound scholar. He generally spreads himself before the fire, sucks his pipe, talks little, drinks much, and is reckoned very good company. You may know him by his long grey wig, and the blue handkerchief round his neck.

Dr. Nonentity, I am told, writes indexes to perfection, makes essays, and reviews any work with a single day's warning.—Goldsmith, *A Citizen of the World*, xxix. (1759).

Norbert (*Father*), Pierre Parisot Norbert, the French missionary (1697–1769).

Norland (*Lord*), father of Lady Eleanor Irwin, and guardian of Lady Ramble (Miss Maria Wooburn). He disinherited his daughter for marrying against his will, and left her to starve, but subsequently relented, and relieved her wants and those of her young husband.—Inchbald, *Every One has His Fault* (1794).

Norma, a vestal who had been seduced,



Norma and Pollione

Albert Bauer, Artist



NORMA, the vestal priestess, has struck the brazen shield that calls warriors to the Druid Temple.

Chorus.

"Norma, how now? Why striketh
Thy hand yon brazen shield? Tell, if permitted,
God's mighty purpose."

Norma.

"Warfare!

"Slaughter! Destruction!" . . .

(Enter Pollione, Norma's lover, with a troop of warriors.)

Norma.

"Mine art thou now, O Vengeance!"

Orovesco.

"Most sacrilegious despot, say, what could prompt thee
To profane these our hidden mysteries;
Thus to dare God's appalling wrath?"

Pollione.

"Quick! strike me! but question me not!"

Bellini's "Norma."



NORMA AND POLLIONE.

and discovers her paramour trying to seduce a sister vestal. In despair, she contemplates the murder of her base-born children.—Bellini, *Norma* (1831); libretto, by Romani.

Norman, forester of Sir William Ashton, lord-keeper of Scotland.—Sir W. Scott, *Bride of Lammermoor* (time, William III.).

Norman, a “sea-captain,” in love with Violet, the ward of Lady Arundel. It turns out that this Norman is her ladyship’s son by her first husband, and heir to the title and estates; but Lady Arundel, having married a second husband, had a son named Percy, whom she wished to make her heir. Norman’s father was murdered, and Norman, who was born three days afterwards, was brought up by Onslow, a village priest. At the age of 14 he went to sea, and became captain of a man-of-war. Ten years later he returned to Arundel, and though at first his mother ignored him, and Percy flouted him, his noble and generous conduct disarmed hostility, and he not only reconciled his half-brother, but won his mother’s affection, and married Violet, his heart’s “sweet sweetening.”—Lord Lytton, *The Sea-Captain* (1839).

Norm-nan-Ord or Norman of the Hammer, one of the eight sons of Torquil of the Oak.—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

Normandy (*The Gem of*), Emma, daughter of Richard I. (died 1052).

Norna of the Fitful Head, “The Reimkennar.” Her real name was, Ulla Troil, but after her seduction by Basil Mertoun (Vaughan), and the birth of a son

named Clement Cleveland (the future pirate), she changed her name. Towards the end of the novel, Norna gradually recovered her senses. She was the aunt of Minna and Brenda Troil.—Sir W. Scott, *The Pirate* (time, William III.).

[*One*] cannot fail to trace in Norna—the victim of remorse and insanity, and the dupe of her own imposture, her mind too flooded with all the wild literature and extravagant superstitions of the north—something distinct from the Dumfriesshire gypsy, whose pretensions to supernatural powers are not beyond those of a Norwood prophetess.—*The Pirate* (introduction, 1821).

Norris, a family to whom Martin Chuzzlewit was introduced while he was in America. They were friends of Mr. Bevan, rabid abolitionists, and yet hankering after titles as the gilt of the gingerbread of life.—C. Dickens, *Martin Chuzzlewit* (1844).

Norris (Black), a dark, surly man, and a wrecker. He wanted to marry Marian, “the daughter” of Robert (also a wrecker); but Marian was betrothed to Edward, a young sailor. Robert, being taken up for murder, was condemned to death; but Norris told Marian he would save his life if she would promise to marry him. Marian consented, but was saved by the arrest of Black Norris for murder.—S. Knowles, *The Daughter* (1836).

North (Christopher), pseudonym of John Wilson, professor of moral philosophy, Edinburgh, editor of *Blackwood’s Magazine*, in which appeared the “Noctes Ambrosianæ” (1805–1861).

North (Lord), one of the judges in the State trial of Geoffrey Peveril, Julian, and the dwarf, for being concerned in the popish plot.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

North Britain (*The*), a radical periodical, conducted by John Wilkes. The celebrated number of this serial was No. 45, in which the ministers are charged "with putting a lie in the king's mouth."

Northamptonshire Poet (*The*), John Clare (1793–1864).

Northern Harlot (*The*), Elizabeth Petrovna, empress of Russia; also called "The Infamous" (1709–1761).

Northern Wagoner, a group of seven stars called variously Charles's Wain, or Wagon, *i.e.* churl's wain; Ursa Major, The Great Bear, and The Dipper. Four make the wagon, or the dipper, three form the shaft, or the handle. Two are called Pointers because they point to the Pole-star.

By this the northern wagoner has set
His sevenfold team behind the steadfast star
That was in ocean waves yet never wet,
But firm is fixed, and sendeth light from far
To all that on the wide deep wandering are.
Spenser, *Faëry Queen*, I. ii. 1 (1590).

Norval (*Old*), a shepherd, who brings up Lady Randolph's son (Douglas) as his own. He was hidden at birth in a basket, because Sir Malcolm (her father) hated Douglas, whom she had privately married. The child being found by old Norval, was brought up as his own, but the old man discovered that the foundling was "Sir Malcolm's heir and Douglas's son." When 18 years old, the foster-son saved the life of Lord Randolph. Lady Randolph took great interest in the young man, and when old Norval told her his tale, she instantly perceived that the young hero was in fact her own son.

Young Norval, the infant exposed and brought up by the old shepherd as his own son. He turned out to be Sir Malcolm's heir. His mother was Lady Ran-

dolph, and his father Lord Douglas, her first husband. Young Norval, having saved the life of Lord Randolph, was given by him a commission in the army. Glenalvon, the heir-presumptive of Lord Randolph, hated the new favorite, and persuaded his lordship that the young man was too familiar with Lady Randolph. Being waylaid, Norval was attacked, slew Glenalvon, but was in turn slain by Lord Randolph. After the death of Norval, Lord Randolph discovered that he had killed the son of his wife by a former marriage. The mother, in her distraction, threw herself headlong from a lofty precipice, and Lord Randolph went to the war then raging between Denmark and Scotland.—J Home, *Douglas* (1757).

(This was a favorite character with John Kemble, 1757–1823.)

Norway (*The Fair Maid of*), Margaret, granddaughter of Alexander III. of Scotland. She died (1290) of sea-sickness on her passage from Norway to Scotland. Her father was Eric II., king of Norway, and her mother was Margaret, only daughter of Alexander III.

Nose (*Golden*), Tycho Brahe, the Danish astronomer. Having lost his nose in a duel with one Passberg, he adopted a golden one, and attached it to his face by a cement which he carried about with him.

Nosebag (*Mrs.*), wife of a lieutenant in the dragoons. She is the inquisitive traveling companion of Waverley when he travels by stage to London.—Sir W. Scott, *Waverley* (time, George II.).

Nosey (*Play up!*) This exclamation was common in our theatres in the days of Macklin, etc. M. Nozay was the leader of the orchestra in Covent Garden Theatre.

**. Some persons affirm that "Old Nosey" was Cervetto, the violoncello player at Drury Lane (1753), and say that he was so called from his long nose.

Napoleon III., was nicknamed *Grosbec* ("Nosey").

Nosnot-Bocai [*Bo'.ky*], prince of purgatory.

Sir, I last night received command

To see you out of Fairy-land.

Into the realm of Nosnot-Bocai.

King, *Orpheus and Eurydice*.

Nostrada'mus (*Michael*), an astrologer of the sixteenth century, who published an annual *Almanac* and a *Recueil of Prophecies*, in verse (1503-1566).

Nostrada'mus of Portugal, Gonçalo Annês Bandarra, a poet-cobbler, whose career was stopped, in 1556, by the Inquisition.

Nottingham (*The countess of*), a quondam sweetheart of the earl of Essex, and his worst enemy, when she heard that he had married the countess of Rutland. The queen sent her to the Tower to ask Essex if he had no petition to make, and the earl requested her to take back a ring, which the queen had given him as a pledge of mercy in time of need. As the countess out of jealousy forbore to deliver it, the earl was executed.—Henry Jones, *The Earl of Essex* (1745).

Nottingham Lambs, (*The*), the Nottingham roughs.

Nottingham Poet (*The*), Philip James Bailey, the author of *Festus*, etc. (1816-).

No'tus, the south wind; *Afer* is the south-west wind.

Notus and Afer, black with thundrous clouds.
Milton, *Paradise Lost*, (1665).

Noukhail, the angel of day and night.

The day and night are trusted to my care. I hold the day in my right hand and the night in my left; and I maintain the just equilibrium between them, for if either were to overbalance the other, the universe would either be consumed by the heat of the sun, or would perish with the cold of darkness.—Comte de Caylus, *Oriental Tales* ("History of Abdal Motallab," 1743).

Nouman (*Sidi*), an Arab who married Aminê, a very beautiful woman, who ate her rice with a bodkin. Sidi, wishing to know how his wife could support life and health without more food than she partook of in his presence, watched her narrowly, and discovered that she was a ghou, who went by stealth every night and feasted on the fresh-buried dead. When Sidi made this discovery, Aminê changed him into a dog. After he was restored to his normal shape, he changed Aminê into a mare, which every day he rode almost to death.—*Arabian Nights* ("History of Sidi Nouman").

Your majesty knows that ghouls of either sex are demons which wander about the fields. They commonly inhabit ruinous buildings, whence they issue suddenly on unwary travellers, whom they kill and devour. If they fail to meet with travellers, they go by night into burying grounds, and dig up dead bodies, on which they feed.—"History of Sidi Nouman."

Nouredeem, son of Khacan (vizier of Zinebi, king of Balsora). He got possession of the "beautiful Persian" purchased for the king. At his father's death he soon squandered away his patrimony in the wildest extravagance, and fled with his beautiful slave to Bagdad. Here he encountered Haroun-al-Raschid in disguise, and so pleased the caliph, that he was placed in the number of those courtiers

most intimate with his majesty, who also bestowed on him so plentiful a fortune, that he lived with the "beautiful Persian" in affluence all the rest of his life.—*Arabian Nights* ("Noureddeen and the Beautiful Persian").

Nour'eddin' Ali, younger son of the vizier of Egypt. "He was possessed of as much merit as can fall to the lot of man." Having quarrelled with his elder brother, he travelled to Baso'ra, where he married the vizier's daughter, and succeeded his father-in-law in office. A son was born to him in due time, and on the very same day the wife of his elder brother had a daughter. Nouredin died when his son was barely twenty, and unmarried. — *Arabian Nights* ("Nouredin Ali," etc.).

Nourgehan's Bracelet. Nourgehan, emperor of the Moguls, had a bracelet which had the property of discovering poison, even at a considerable distance. When poison was anywhere near the wearer, the stones of the bracelet seemed agitated, and the agitation increased as the poison approached them.—Comte de Caylus, *Oriental Tales* ("The Four Talismans," 1743).

Nour'jahad, a sleeper, like Rip Van Winkle, Epimen'idês, etc. (See SLEEPERS.)

Nourjeham ("light of the world"). So the Sultana Nourmahal was subsequently called. — T. Moore, *Lalla Rookh* ("The Light of the Haram," 1817).

Nourmahal' (*The sultana*), i.e. "Light of the Haram," afterwards called *Nourjeham* ("light of the world"). She was for a season estranged from the sultan, till he gave a grand banquet, at which she ap-

peared in disguise as a lute-player and singer. The sultan was so enchanted with her performance, that he exclaimed, "If Nourmahal had so played and sung, I could forgive her all;" whereupon the sultana threw off her mask, and Selim "caught her to his heart."—T. Moore, *Lalla Rookh* ("The Light of the Haram," 1817).

Nouron'ihar, daughter of the Emir Fakreddin; a laughing, beautiful girl, full of fun and pretty mischief, dotingly fond of Gulchenrouz, her cousin, a boy of 13. She married the Caliph Vathek, with whom she descended into the abyss of Eblis, whence she never after returned to the light of day.

The trick she played Bababalouk was this: Vathek, the caliph, was on a visit to Fakreddin, the emir', and Bababalouk, his chief eunuch, intruded into the bath-room, where Nouronihar and her damsels were bathing. Nouronihar induced the old eunuch to rest himself on the swing, when the girls set it going with all their might. The cords broke, the eunuch fell into the bath, and the girls made off with their lamps, and left the meddlesome old fool to flounder about till morning, when assistance came, but not before he was half dead.—W. Beckford, *Vathek* (1784).

Nouroun'nihar, niece of a sultan of India, who had three sons, all in love with her. The sultan said he would give her to him who, in twelve months, gave him the most valuable present. The three princes met in a certain inn at the expiration of the time, when one prince looked through a tube, which showed Nourounnihar at the point of death; another of the brothers transported all three instantaneously on a magic carpet to the princess's chamber; and the third brother gave her an apple to smell of which effected an in-

stant cure. It was impossible to decide which of these presents was the most valuable; so the sultan said he should have her who shot an arrow to the greatest distance. The eldest (Houssian) shot first; Ali overshot the arrow of his eldest brother; but that of the youngest brother (Ahmed) could nowhere be found. So the award was given to Ahmed.—*Arabian Nights* ("Ahmed and Pari-Banou").

Novel (*Father of the English*). Henry Fielding is so called by Sir W. Scott (1707–1754).

Noven'siles (4 *syl.*), the nine Sabine gods, viz.: Herculês, Romulus, Esculapius, Bacchus, Ænêas, Vesta, Santa, Fortuna and Fidês or Faith. (See NINE GODS of the Etruscans.)

Novit (*Mr. Nichil*), the lawyer of the old laird of Dumbiedikes.—Sir W. Scott, *Heart of Midlothian* (time, George II.).

Novius, the usurer, famous for the loudness of his voice.

. . . at hic si plaustra ducenta
Concurrantque foro tria funera magna sonabit
Cornua quod vincatque tubas.

Horace, *Satires*, i. 6.

These people seem to be of the race of Novius, that Roman banker, whose voice exceeded the noise of carmen.—Lesage, *Gil Blas*, vii. 13 (1735).

Now-now (*Old Anthony*), an itinerant fiddler. The character is a skit on Anthony Munday, the dramatist.—Chettle, *Kindheart's Dream* (1592).

Nuath (2 *syl.*), father of Lathmon and Oith'ona (*q.v.*).—Ossian, *Oithona*.

Nubbles (*Mrs.*), a poor widow woman, who was much given to going to Little Bethel.

Christopher or *Kit Nubbles*, her son, the servant in attendance on little Nell, whom he adored. After the death of little Nell, Kit married Barbara, a fellow-servant.—C. Dickens, *The Old Curiosity Shop* (1840).

Nugent Dubourg, twin brother of Oscar Dubourg, somewhat conceited, who patronizes his brother, and would like to marry his brother's betrothed, Lucilla Finch, blind and an heiress. Her sight is restored by an operation, and Nugent places himself where her eyes will first fall upon him, instead of on his disfigured brother. Beginning with this, he personates Oscar until Lucilla again loses her sight. He then yields her to his brother, joins an Arctic exploring expedition, and perishes in the Polar regions.—Wilkie Collins, *Poor Miss Finch*.

Numa Roumestan, French deputy from the South of France. Audacious, gay and unprincipled, he possesses all the qualities that render him "the joy of the street, the sorrow of the home."—Alphonse Daudet, *Numa Roumestan*.

Number Nip, the name of the gnome king of the Giant Mountains.—Musæus, *Popular Tales* (1782).

** Musæus was a German, uncle of Kotzebue (died 1788).

Nuncanou (*Aurore and Clotilde*). Beautiful Creoles, mother and daughter, in George W. Cable's novel, *The Grandis-simes*.

Nun's Tale (*The*), the tale of the cock and the fox. One day, dan Russell, the fox, came into the poultry-yard, and told Master Chanticleere, he could not resist the pleasure of hearing him sing, for his voice was so divinely ravishing. The cock,

pleased with this flattery, shut his eyes, and began to crow most lustily; whereupon dan Russell seized him by the throat, and ran off with him. When they got to the wood, the cock said to the fox, "I would recommend you to eat me at once, I think I can hear your pursuers." "I am going to do so," said the fox; but when he opened his mouth to reply, off flew the cock into a tree, and while the fox was deliberating how he might regain his prey, up came the farmer and his men with scythes, flails, and pitchforks, with which they despatched the fox without mercy.—Chaucer, *Canterbury Tales* (1388).

*** This fable is one of those by Marie, of France, called *Don Coc and Don Werpil*.

Nun's Tale (The Second). This is the tale about Maxime and the martyrs, Valerian and Tiburcê. The prefect ordered Maxime (2 *syl.*) to put Valerian and Tiburcê to death, because they refused to worship the image of Jupiter; but Maxime showed kindness to the two Christians, took them home, became converted, and was baptized. When Valerian and Tiburcê were put to death, Maxime declared that he saw angels come and carry them up to heaven, whereupon the prefect caused him to be beaten to death with whips of lead.—Chaucer, *Canterbury Tales* (1388).

*** This tale is very similar to that of St. Cecilia, in the *Legenda Aurea*. See also *Acts* xvi. 25–34.

Nupkins, mayor of Ipswich, a man who has a most excellent opinion of himself, but who, in all magisterial matters, really depends almost entirely on Jinks, his half-starved clerk.—C. Dickens, *The Pickwick Papers* (1836).

Nurse (Rebecca). Accused of witch-

craft and acquitted by the court. "And suddenly, after all the afflicted out of court made a hideous outcry . . . one of the judges expressed himself not satisfied, another, as he was going off the bench, said they would have her indicted anew."

At the second trial she was condemned, and she was executed with the rest.

"The testimonials of her christian behavior, both in the course of her life and at her death, and her extraordinary care in educating her children, and setting them a good example, etc., under the hands of so many, are so numerous that for brevity they are here omitted."—Robert Calef, *More Wonders of the Invisible World* (1700).

Nut-Brown Maid (The), the maid wooed by the "banished man." The "banished man" describes to her the hardships she would have to undergo if she married him; but finding that she accounted these hardships as nothing compared with his love, he revealed himself to be an earl's son, with large hereditary estates in Westmoreland, and married her.—Percy, *Reliques*, II.

This ballad is based on the legendary history of Lord Henry Clifford, called "The Shepherd Lord." It was modernized by Prior, who called his version of the story *Henry and Emma*. The oldest form of the ballad extant is contained in Arnolde's *Chronicle* (1502).

Nydia. Greek flower-girl, blind and friendless. Glaucus is kind to, and protects her, finally purchases her of her brutal master. She loves him passionately and hopelessly, saves his life and that of his betrothed at the destruction of Pompeii; embarks with them in a skiff bound for a safer harbor, and while all are asleep, springs overboard and drowns herself.—E. L. Bulwer, *Last Days of Pompeii* (1834).

Nym, corporal in the army under Captain Sir John Falstaff, introduced in *The Merry Wives of Windsor* and in *Henry V.*, but not in *Henry IV.* It seems that Lieutenant Peto had died, and given a step to the officers under him. Thus, Ensign Pistol becomes lieutenant, Corporal Bardolph becomes ensign, and Nym takes the place of Bardolph. He is an arrant rogue, and both he and Bardolph are hanged (*Henry V.*). The word means to "pilfer."

It would be difficult to give any other reply save that of Corporal Nym—it was the author's humor or caprice.—Sir W. Scott.

Nymphid'ia, a mock-heroic by Drayton. The fairy Pigwiggen is so gallant to Queen Mab as to arouse the jealousy of King Oberon. One day, coming home and finding his queen absent, Oberon vows vengeance on the gallant, and sends Puck to ascertain the whereabouts of Mab and Pigwiggen. In the mean time, Nymphidia gives the queen warning, and the queen, with all her maids of honor, creep into a hollow nut for concealment. Puck, coming up, sets foot in the enchanted circle which Nymphidia had

charmed, and, after stumbling about for a time, tumbles into a ditch. Pigwiggen, seconded by Tomalin, encounters Oberon, seconded by Tom Thum, and the fight is "both fast and furious." Queen Mab, in alarm, craves the interference of Proserpine, who first envelopes the combatants in a thick smoke, which compels them to desist, and then gives them a draught "to assuage their thirst." The draught was from the river Lethê; and immediately the combatants had tasted it, they forgot not only the cause of the quarrel, but even that they had quarrelled at all.—M. Drayton, *Nymphidia* (1593).

Nysa, daughter of Silêno and Mys'is, and sister of Daphnê. Justice Mi'das is in love with her; but she loves Apollo, her father's guest.—Kane O'Hara, *Midas* (1764).

Nysê, Doto, and Neri'nê, the three nereids who went before the fleet of Vasco da Gama. When the treacherous pilot steered the ship of Vasco towards a sunken rock, these three sea-nymphs lifted up the prow and turned it round.—Camoens, *Lusiad*, ii. (1569).



(**OUR LADY OF**). The Virgin Mary is so called in some old Roman rituals, from the ejaculation at the beginning of the seven anthems preceding the *Magnificat*, as: "O, when will the day arrive . . . ?" "O, when shall I see . . . ?" "O, when . . . ?" and so on.

Oakly (Major), brother to Mr. Oakly, and uncle to Charles. He assists his brother in curing his "jealous wife."

Mr. Oakly, husband of the "jealous wife." A very amiable man, but deficient in that strength of mind which is needed to cure the idiosyncrasy of his wife; so he obtains the assistance of his brother, the major.

Mrs. Oakly, "the jealous wife" of Mr. Oakly. A woman of such suspicious temper, that every remark of her husband is distorted into a proof of his infidelity. She watches him like a tiger, and makes both her own and her husband's life utterly wretched.

Charles Oakly, nephew of the major. A fine, noble-spirited young fellow, who would never stand by and see a woman insulted; but a desperate debauchee and drunkard. He aspires to the love of Harriot Russet, whose influence over him is sufficiently powerful to reclaim him.—George Colman, *The Jealous Wife* (1761).

Oates (*Dr. Titus*), the champion of the popish plot.

Forth came the notorious Dr. Oates, rustling in the full silken canonicals of priesthood, for . . . he affected no small dignity of exterior decoration and deportment. . . . His exterior was portentous. A fleece of white periwig showed a most uncouth visage, of great length, having the mouth . . . placed in the very centre of the countenance, and exhibiting to the astonished spectator as much chin below as there was nose and brow above it. His pronunciation was after a conceited fashion of his own, in which he accented the vowels in a manner altogether peculiar to himself.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Oaths.

JOHN PERROT, a natural son of Henry VIII., was the first to employ the profane oath of *God's Wounds*, which Queen ELIZABETH adopted, but the ladies of her court minced and softened it into *zounds* and *zouterkins*.

WILLIAM the CONQUEROR swore by the *Splendor of God*.

WILLIAM RUFUS, by *St. Luke's face*.

KING JOHN, by *God's Tooth*.

HENRY VIII., by *God's Wounds*.

CHARLES II., by *Ods fish* [God's Flesh].

LOUIS XI. of France, by *God's Easter*.

CHARLES VIII. of France, by *God's Light*.

LOUIS XII., by *The Devil take me* (*Diable m'emporte*).

The Chevalier BAYARD, by *God's Holyday*.

FRANCOIS I. used for asseveration, *On the word of a gentleman*.

HENRY III. of England, when he confirmed "Magna Charta," used the expres-

sion, *On the word of a gentleman, a king and a knight*.

Earl of ANGUS (reign of Queen Mary), when incensed, used to say, *By the might of God*, but at other times his oath was *By St. Bride of Douglas*.—Godscroft, 275.

ST. WINFRED or BONT'FACE used to swear by *St. Peter's tomb*.

In the reign of Charles II. fancy oaths were the fashion. (For specimens, see FOPPINGTON.)

The most common oath of the ancient Romans was *By Herculés!* for men; and *By Castor!* for women; *By Pollux!* for both.

Viri per *Herculem*, mulieres per *Castorem*, utrique per *Pollucem*. jurare soliti.—Gellius, *Noctes Atticæ*, ii. 6.

Obad'don, the angel of death. This is not the same angel as Abbad'ona, one of the fallen angels, and once the friend of Ab'diel (bk. vi.).

My name is Ephod Obaddon or Sevenfold Revenge. I am an angel of destruction. It was I who destroyed the first-born of Egypt. It was I who slew the army of Sennacherib.—Klopstock, *The Messiah*, xiii. (1771).

Obadi'ah, "the foolish fat scullion" in Sterne's novel of *Tristram Shandy* (1759).

Obadiah, clerk to Justice Day. A nincompoop, fond of drinking, but with just a shade more brains than Abel Day, who is "a thorough ass" (act i. 1).—T. Knight, *The Honest Thieves* (died 1820).

This farce is a mere *réchauffé* of *The Committee* (1670), a comedy by the Hon. Sir R. Howard, the names and much of the conversation being identical. Colonel Blunt is called in the farce "Captain Manly."

Obadiah Prim, a canting, knavish hypocrite; one of the four guardians of

Anne Lovely, the heiress. Colonel Feignwell personates Simon Pure, and obtains the Quaker's consent to his marriage with Anne Lovely.—Mrs. Centlivre, *A Bold Stroke for a Wife* (1717).

Obermann, the impersonation of high moral worth without talent, and the tortures endured by the consciousness of this defect.—Etienne Pivert de Sen'ancour, *Obermann* (1804).

Oberon, king of the fairies, quarrelled with his wife, Titania, about a "changing" which Oberon wanted for a page, but Titania refused to give up. Oberon, in revenge, anointed her eyes in sleep with the extract of "Love in Idleness," the effect of which was to make the sleeper in love with the first object beheld on waking. Titania happened to see a country bumpkin, whom Puck had dressed up with an ass's head. Oberon came upon her while she was fondling the clown, sprinkled on her an antidote, and she was so ashamed of her folly that she readily consented to give up the boy to her spouse for his page.—Shakespeare, *Midsummer Night's Dream* (1592).

Oberon, the Fay, king of Mommur, a humpty dwarf, three feet high, of angelic face. He told Sir Huon that the lady of the Hidden Isle (*Cephalonia*) married Nep-tanēbus, king of Egypt, by whom she had a son named Alexander "the Great." Seven hundred years later she had another son, Oberon, by Julius Cæsar, who stopped in Cephalonia on his way to Thes-saly. At the birth of Oberon the fairies bestowed their gifts on him. One was insight into men's thoughts, and another was the power of transporting himself instantaneously to any place. At death he made Huon his successor, and was borne

to paradise.—*Huon de Bordeaux* (a romance).

Oberthal (*Count*), lord of Dordrecht, near the Meuse. When Bertha, one of his vassals, asked permission to marry John of Leyden, the count withheld his consent, as he designed to make Bertha his mistress. This drove John into rebellion, and he joined the anabaptists. The count was taken prisoner by Gio'na, a discarded servant, but was liberated by John. When John was crowned prophet-king the count entered the banquet-hall to arrest him, and perished with him in the flames of the burning palace.—Meyerbeer, *Le Prophète* (opera, 1849).

Obi. Among the negroes of the West Indies "Obi" is the name of a magical power, supposed to affect men with all the curses of an "evil eye."

Obi-Woman (*An*), an African sorceress, a worshipper of Mumbo Jumbo.

Obi'dah, a young man who meets with various adventures and misfortunes allegorical of human life.—Dr. Johnson, *The Rambler* (1750-2).

Obid'icut, the fiend of lust, and one of the five which possessed "poor Tom."—Shakespeare, *King Lear*, act iv. sc. 1 (1605).

O'Brallaghan (*Sir Callaghan*), "a wild Irish soldier in the Prussian army. His military humor makes one fancy he was not only born in a siege, but that Bellōna had been his nurse, Mars his schoolmaster and the Furies his playfellows." He is the successful suitor of Charlotte Goodchild.—Macklin, *Love-à-la-mode* (1759).

O'Brien, the Irish lieutenant under

Captain Savage.—Captain Marryat, *Peter Simple* (1833).

Observant Friars, those friars who observe the rule of St. Francis; to abjure books, land, house and chapel, to live on alms, dress in rags, feed on scraps and sleep anywhere.

Obstinate, an inhabitant of the City of Destruction, who advised Christian to return to his family, and not run on a wild-goose chase.—Bunyan, *Pilgrim's Progress*, i. (1678).

Occasion, the mother of Furor; an ugly, wrinkled old hag, lame of one foot. Her head was bald behind, but in front she had a few hoary locks. Sir Guyon seized her, gagged her and bound her.—Spenser, *Faëry Queen*, ii. 4 (1590).

Ochiltree (*Old Edie*), a king's bedesman or blue-gown. Edie is a garrulous, kind-hearted, wandering beggar, who assures Mr. Lovel that the supposed ruin of a Roman camp is no such thing. The old bedesman delighted "to daunder down the burnsides and green shaws." He is a well-drawn character.—Sir W. Scott, *The Antiquary* (time, George III.).

Ocnus (*The Rope of*), profitless labor. Ocnus is represented as twisting with unwearied diligence a rope, which an ass eats as fast as it is made. The allegory signifies that Ocnus worked hard to earn money, which his wife spent by her extravagance.

Octave (2 *syl.*), the son of Argante (2 *syl.*). During the absence of his father, Octave fell in love with Hyacinthe, daughter of Géronte, and married her, supposing her to be the daughter of Signor Pandolphe, of Tarentum. His father wanted

him to marry the daughter of his friend Géronte, but Octave would not listen to it. It turned out, however, that the daughter of Pandolphe and the daughter of Géronte were one and the same person, for Géronte had assumed the name of Pandolphe while he lived in Tarentum, and his wife and daughter stayed behind after the father went to live at Naples.—Molière, *Les Fourberies de Scapin* (1671).

*** In the English version, called *The Cheats of Scapin*, by Thomas Otway, Octave is called "Octavian," Argante is called "Thrifty," Hyacinthe is called "Clara," and Géronte is "Gripe."

Octavian, the lover of Floranthê. He goes mad because he imagines Floranthê loves another; but Roque, a blunt, kind-hearted old man, assures him that Doña Floranthê is true to him, and induces him to return home.—Colman, the younger, *The Mountaineers* (1793).

Octavian, the English form of "Octave" (2 *syl.*), in Otway's *Cheats of Scapin*. (See OCTAVE.)

Octa'vio, the supposed husband of Jacintha. This Jacintha was at one time contracted to Don Henrique, but Violante (4 *syl.*), passed for Don Henrique's wife.—Beaumont and Fletcher, *The Spanish Curate* (1622).

Octavio, the betrothed of Donna Clara.—Jephson, *Two Strings to your Bow* (1792).

Octer, a sea-captain in the reign of King Alfred, who traversed the Norwegian mountains, and sailed to the Dwina in the north of Russia.

The Saxon swaying all, in Alfred's powerful reign,
Our English Octer put a fleet to sea again.
Drayton, *Polyolbion*, xix. (1622).

O'Cutter (*Captain*), a ridiculous Irish captain, befriended by Lady Free love and Lord Trinket. He speaks with a great brogue, and interlards his speech with sea terms.—George Colman, *The Jealous Wife* (1761).

Oc'ypus, son of Podalirius and Astasia, noted for his strength, agility and beauty. Ocypus used to jeer at the gout, and the goddess of that disease caused him to suffer from it for ever.—Lucian.

Odalisque, in Turkey, one of the female slaves in the sultan's harem (*odalik*, Arabic, "a chamber companion," *oda*, "a chamber").

He went forth with the lovely odalisques.
Byron, *Don Juan*, vi. 29 (1824).

Ode (*Prince of the*), Pierre de Ronsard (1534–1585).

Odoar, the venerable abbot of St. Felix, who sheltered King Roderick after his dethronement.—Southey, *Roderick, Last of the Goths*, iv. (1814).

*** Southey sometimes makes the word Odoar' [*O.dor*], and sometimes O'doar (3 *syl.*), *e.g.*:

Odoar', the venerable abbot sat (2 *syl.*). . . .
Odoar' and Urban eyed him while he spake. . . .
The Lady Adosinda O'doar cried (3 *syl.*). . . .
Tell him in O'doar's name the hour has come!

O'Doh'erty (*Sir Morgan*), a pseudonym of W. Maginn, LL.D., in *Blackwood's Magazine* (1819–1842).

O'Donohue's White Horses. The boatmen of Killarney, so call those waves which, on a windy day, come crested with foam. The spirit of O'Donohue is supposed to glide over the lake of Killarney every May-day on his favorite white horse, to the sound of unearthly music.

Odori'co, a Biscayan, to whom Zerbi'no commits Isabella. He proves a traitor, and tries to defile her, but is interrupted in his base endeavor. Almonio defies him to single combat, and he is delivered bound to Zerbino, who condemns him, in punishment, to attend on Gabrina for twelve months, as her squire. He accepts the charge, but hangs Gabrina on an elm, and is himself hung by Almonio to the same tree.—Ariosto, *Orlando Furioso* (1516).

Odors for Food. Plutarch, Pliny, and divers other ancients tell us of a nation in India that lived only upon pleasing odors. Democ'ritos lived for several days together on the mere effluvia of hot bread.—Dr. John Wilkins (1614–1672).

O'Dowd (*Cornelius*), the pseudonym of Charles James Lever, in *Blackwood's Magazine* (1809–1872).

Odyssey. Homer's epic, recording the adventures of Odysseus (*Ulysses*) in his voyage home from Troy.

Book I. The poem opens in the island of Calypso, with a complaint against Neptune and Calypso for preventing the return of Odysseus (3 *syl.*) to Ithaca.

II. Telemachus, the son of Odysseus, starts in search of his father, accompanied by Pallas, in the guise of Mentor.

III. Goes to Pylos, to consult old Nestor, and

IV. Is sent by him to Sparta; where he is told by Menelâus that Odysseus is detained in the island of Calypso.

V. In the mean time, Odysseus leaves the island, and, being shipwrecked, is cast on the shore of Phæacia.

VI. Where Nausicâa, the king's daughter, finds him asleep, and

VII. Takes him to the court of her father, Alcinoös, who

VIII. Entertains him hospitably.

IX. At a banquet, Odysseus relates his adventures since he started from Troy. Tells about the Lotus-eaters and the Cyclops, with his adventures in the cave of Polyphēmos. He tells how

X. The wind-god gave him the winds in a bag. In the island of Cîrcê, he says, his crew were changed to swine, but Mercury gave him a herb called Mōly, which disenchanted them.

XI. He tells the king how he descended into Hadês;

XII. Gives an account of the syrens; of Scylla and Charybdis; and of his being cast on the island of Calypso.

XIII. Alcinoos gives Odysseus a ship which conveys him to Ithāca, where he assumes the disguise of a beggar,

XIV. And is lodged in the house of Eumœos, a faithful old domestic.

XV. Telemachus, having returned to Ithaca, is lodged in the same house,

XVI. And becomes known to his father.

XVII. Odysseus goes to his palace, is recognized by his dog, Argos; but

XVIII. The beggar Iros insults him, and Odysseus breaks his jaw-bone.

XIX. While bathing, the returned monarch is recognized by a scar on his leg;

XX. And when he enters his palace, becomes an eye-witness to the disorders of the court, and to the way in which

XXI. Penelopê is pestered by suitors. To excuse herself, Penelopê tells her suitors he only shall be her husband who can bend Odysseus's bow. None can do so but the stranger, who bends it with ease. Concealment is no longer possible or desirable;

XXII. He falls on the suitors hip and thigh;

XXIII. Is recognized by his wife.

XXIV. Visits his old father, Laertês; and the poem ends.

Æa'grian Harpist (*The*), Orpheus, son of Æa'gros and Cal'liopê.

... can no lesse

Tame the fierce walkers of the wilderness,
Than that Æagrian harpist, for whose lay
Tigers with hunger pined and left their prey.
Wm. Browne, *Britannia's Pastorals*, v. (1613).

Æ'dipos (in Latin *Ædipus*), son of Laïus and Jocasta. The most mournful tale of classic story.

*** This tale has furnished the subject matter of several tragedies. In Greek we have *Ædipus Tyrannus* and *Ædipus at Colonus*, by Sopho'oclês. In French, *Ædipe*, by Corneille (1659); *Ædipe*, by Voltaire (1718); *Ædipe chez Admète*, by J. F. Ducis (1778); *Ædipe Roi* and *Ædipe à Colone*, by Chénier; etc. In English, *Ædipus*, by Dryden and Lee.

Æno'ne (3 *syl.*), a nymph of Mount Ida, who had the gift of prophecy, and told her husband, Paris, that his voyage to Greece would involve him and his country (Troy) in ruin. When the dead body of old Priam's son was laid at her feet, she stabbed herself.

Hither came at noon
Mournful Ænônê, wandering forlorn
Of Paris, once her playmate on the hills [*Ida*]
Tennyson, *Ænone*.

*** Kalkbrenner, in 1804, made this the subject of an opera.

Æno'pian, father of Mer'opê, to whom the giant Orion made advances. Ænopian, unwilling to give his daughter to him, put out the giant's eyes in a drunken fit.

Orion ...
Reeled as of yore beside the sea,
When blinded by Ænopian.
Longfellow, *The Occultation of Orion*.

Æte'an Knight (*The*). Her'culês is so

called, because he burnt himself to death on Mount Ceta or Cētaea, in Thessaly.

So also did that great Cētean knight
For his love's sake his lion's skin undight.
Spenser, *Faëry Queen*, v. 8 (1596).

Offa, king of Mercia, was the son of Thingferth, and the eleventh in descent from Woden. Thus: Woden (1) his son Wihtlæg, (2) his son Wærmund, (3) Offa I., (4) Angeltheow, (5) Eomær, (6) Icel, (7) Pybba, (8) Osmod, (9) Enwulf, (10) Thingferth, (11) Offa, whose son was Egfert, who died within a year of his father. His daughter, Eadburga, married Bertric, king of the West Saxons; and after the death of her husband, she went to the court of King Charlemagne. Offa reigned thirty-nine years (755-794).

O'Flaherty (*Dennis*), called "Major O'Flaherty." A soldier, says he, is "no livery for a knave," and Ireland is "not the country of dishonor." The major pays court to old Lady Rusport, but when he detects her dishonest purposes in bribing her lawyer to make away with Sir Oliver's will, and cheating Charles Dudley of his fortune, he not only abandons his suit, but exposes her dishonesty.—Cumberland, *The West Indian* (1771).

Og, king of Basan. Thus saith the rabbis:

The height of his stature was 23,033 cubits [*nearly six miles*]. He used to drink water from the clouds, and toast fish by holding them before the orb of the sun. He asked Noah to take him into the ark, but Noah would not. When the flood was at its deepest, it did not reach to the knees of this giant. Og lived 3000 years, and then he was slain by the hand of Moses.

Moses was himself ten cubits in stature [*fifteen feet*], and he took a spear ten cubits long, and threw it ten cubits high, and yet it only reached the heel of Og. . . . When dead, his body reached as far as the river Nile, in Egypt.

Og's mother was Enac, a daughter of Adam. Her fingers were two cubits long [*one yard*], and on each finger she had two sharp nails. She was devoured by wild beasts.—Maracci.

In the satire of *Absalom and Achitophel*, by Dryden and Tate, Thomas Shadwell, who was a very large man, is called "Og."

O'gier, the Dane, one of the paladins of the Charlemagne epoch. When 100 years old, Morgue, the fay, took him to the island of Av'alon, "hard by the terrestrial paradise;" gave him a ring which restored him to ripe manhood, a crown which made him forget his past life, and introduced him to King Arthur. Two hundred years afterwards, she sent him to defend France from the paynims, who had invaded it; and having routed the invaders, he returned to Avalon again.—*Ogier, le Danois* (a romance).

In a pack of French cards, Ogier, the Dane, is knave of spades. His exploits are related in the *Chansons de Geste*; he is introduced by Ariosto in *Orlando Furioso*, and by Morris in his *Earthly Paradise* ("August").

Ogier's Swords, Curtāna ("the cutter") and Sauvagine.

Ogier's Horse, Papillon.

Ogle (*Miss*), friend of Mrs. Racket; she is very jealous of young girls, and even of Mrs. Racket, because she was some six years her junior.—Mrs. Cowley, *The Belle's Stratagem* (1780).

O'gleby (*Lord*), an old fop, vain to excess, but good-natured withal, and quite the slave of the fair sex, were they but young and fair. At the age of 70, his lordship fancied himself an Adonis, notwithstanding his qualms and his rheumatism. He required a great deal of "brushing, oiling, screwing, and winding up

before he appeared in public," but when fully made up, was game for the part of "lover, rake, or fine gentleman." Lord Ogleby made his bow to Fanny Sterling, and promised to make her a countess; but the young lady had been privately married to Lovewell for four months.—Colman and Garrick, *The Clandestine Marriage* (1766).

O'gri, giants who fed on human flesh.

O'Groat (*John*), with his two brothers, Malcolm and Gavin, settled in Caithness in the reign of James IV. The families lived together in harmony for a time, and met once a year at John's house. On one occasion a dispute arose about precedence—who was to take the head of the table, and who was to go out first. The old man said he would settle the question at the next annual muster; accordingly he made as many doors to his house as there were families, and placed his guests at a round table.

Oig M'Combich (*Robin*), or M'Gregor, a Highland drover, who quarrels with Harry Wakefield, an English drover, about a pasture-field, and stabs him. Being tried at Carlisle for murder, Robin is condemned to death.—Sir W. Scott, *The Two Drovers* (time, George III.).

Oina-Morul, daughter of Mal-Orchol, king of Fuärfed (a Scandinavian Island). Ton-Thormod asked her in marriage, and being refused by the father, made war upon him. Fingal sent his son Ossian to the aid of Mal-Orchol, and he took Ton-Thormod prisoner. The king now offered Ossian his daughter to wife, but the warrior-bard discovered that the lady had given her heart to Ton-Thormod; whereupon he resigned his claim, and brought

about a happy reconciliation.—Ossian, *Oina-Morul*.

Oith'ona, daughter of Nuäth, betrothed to Gaul, son of Morni, and the day of their marriage was fixed; but before the time arrived, Fingal sent for Gaul to aid him in an expedition against the Britons. Gaul promised Oithona, if he survived, to return by a certain day. Lathmon, the brother of Oithona, was called away from home at the same time, to attend his father on an expedition; so the damsel was left alone in Dunlathmon. It was now that Dunrommath, lord of Uthal (one of the Orkneys) came and carried her off by force to Trom'athon, a desert island, where he concealed her in a cave. Gaul returned on the day appointed, heard of the rape, sailed for Trom'athon, and found the lady, who told him her tale of woe; but scarcely had she ended when Dunrommath entered the cave with his followers. Gaul instantly fell on him, and slew him. While the battle was raging, Oithona, arrayed as a warrior, rushed into the thickest of the fight, and was slain. When Gaul had cut off the head of Dunrommath, he saw what he thought a youth dying of a wound, and taking off the helmet, perceived it was Oithona. She died, and Gaul returned disconsolate to Dunlathmon.—Ossian, *Oithona*.

Okba, one of the sorcerers in the caves of Dom-Daniel "under the roots of the ocean." It was decreed by fate that one of the race of Hodei'rah (3 *syl.*), would be fatal to the sorcerers; so Okba was sent forth to kill the whole race, both root and branch. He succeeded in cutting off eight of them, but Thal'aba contrived to escape. Abdaldar was sent to hunt down the survivor, but was himself killed by a simoom.

"Curse on thee, Okba!" Khawla cried. . . .
 "Okba, wert thou weak of heart?
 Okba, wert thou blind of eye?
 Thy fate and ours were on the lot . . .
 Thou hast let slip the reins of Destiny.
 Curse thee, curse thee, Okba!"
 Southey, *Thalaba, the Destroyer*, ii. 7 (1797).

O'Kean (*Lieutenant*), a quondam admirer of Mrs. Margaret Bertram, of Single-side.—Sir W. Scott, *Guy Mannering* (time, George II.).

Olave, brother of Norma, and grandfather of Minna and Brenda Troil.—Sir W. Scott, *The Pirate* (time, William III.).

Old Bags. John Scott, Lord Eldon; so called because he carried home with him in sundry bags the cases pending his judgment (1751–1838).

Old Bona Fide (2 *syl.*), Louis XIV. (1638, 1643–1715).

Old Curiosity Shop (*The*), a tale by C. Dickens (1840). An old man, having run through his fortune, opened a curiosity shop in order to earn a living, and brought up a granddaughter, named Nell [Trent], 14 years of age. The child was the darling of the old man, but, deluding himself with the hope of making a fortune by gaming, he lost everything, and went forth, with the child, a beggar. Their wanderings and adventures are recounted till they reach a quiet country village, where the old clergyman gives them a cottage to live in. Here Nell soon dies, and the grandfather is found dead upon her grave. The main character, next to Nell, is that of a lad named Kit [Nubbles], employed in the curiosity shop, who adored Nell as "an angel." This boy gets in the

service of Mr. Garland, a genial, benevolent, well-to-do man in the suburbs of London; but Quilp hates the lad, and induces Brass, a solicitor of Bevis Marks, to put a £5 bank-note in the boy's hat, and then accuse him of theft. Kit is tried, and condemned to transportation, but the villainy being exposed by a girl-of-all-work, nicknamed "The Marchioness," Kit is liberated and restored to his place, and Quilp drowns himself.

Old Cutty Soames (1 *syl.*), the fairy of the mine.

Old Fox (*The*), Marshal Soult; so called from his strategic abilities and never-failing resources (1769–1851).

Old Glory, Sir Francis Burdett; so called by the radicals, because at one time he was their leader. In his later years Sir Francis joined the tories (1770–1844).

Old Grog, Admiral Edward Vernon; so called from his wearing a grogram coat in foul weather (1684–1757).

Old Harry, the devil. The Hebrew *seirim* ("hairy ones") is translated "devils" in *Lev.* xvii. 7, probably meaning "he-goats."

Old Hickory. General Andrew Jackson was so called in 1813. He was first called "Tough," then "Tough as Hickory," then "Hickory," and lastly "Old Hickory."

Old Humphrey, the pseudonym of George Mogridge, of London (died 1854).

Old Maid (*The*), a farce by Murphy (1761). Miss Harlow is the "old maid,"

aged 45, living with her brother and his bride, a beautiful young woman of 23. A young man of fortune, having seen them at Ranelagh, falls in love with the younger lady; and, inquiring their names, is told they are "Mrs. and Miss Harlow." He takes it for granted that the elder lady is the mother, and the younger the daughter, so asks permission to pay his addresses to "Miss Harlow." The request is granted, but it turns out that the young man meant Mrs. Harlow; and the worst of the matter is that the elder spinster was engaged to be married to Captain Cape, but turned him off for the younger man; and, when the mistake was discovered, was left like the last rose of summer to "pine on the stem," for neither felt inclined to pluck and wear the flower.

Old Maids, a comedy by S. Knowles (1841). The "old maids" are Lady Blanche and Lady Anne, two young ladies who resolved to die old maids. Their resolutions, however, are but ropes of sand, for Lady Blanche falls in love with Colonel Blount, and Lady Anne with Sir Philip Brilliant.

Old Man (*An*), Sir Francis Bond Head, Bart., who published his *Bubbles from the Brummen of Nassau* under this signature.

Old Man Eloquent (*The*), Isoc'ratês, the orator. The defeat of the Athenians at Cheronæ'a had such an effect on his spirits that he languished and died within four days, in the 99th year of his age.

. . . that dishonest victory
At Cheronæa, fatal to liberty,
Killed with report that Old Man Eloquent.
Milton, *Sonnet*, ix.

The same *sobriquet* was freely applied to John Quincy Adams.

Old Man of the Mountains, Hussan-

ben-Sabah, sheik al Jebal; also called subah of Nishapour, the founder of the band (1090). Two letters are inserted in Rymer's *Fædera* by Dr. Adam Clarke, the editor, said to be written by this sheik.

Aloaddin, "prince of the Assassins" (thirteenth century).

Old Man of the Sea (*The*), a monster which contrived to get on the back of Sindbad the sailor, and refused to dismount. Sindbad at length made him drunk, and then shook him off.—*Arabian Nights* ("Sindbad the Sailor," fifth voyage).

Old Man of the Sea (*The*), Phorcus. He had three daughters, with only one eye and one tooth between 'em.—*Greek Mythology*.

Old Manor-House (*The*), a novel by Charlotte Smith. Mrs. Rayland is the lady of the manor (1793).

Old Moll, the beautiful daughter of John Overie or Audery (contracted into Overs) a miserly ferryman. "Old Moll" is a standing toast with the parish officers of St. Mary Overs'.

Old Mortality, the best of Scott's historical novels (1716). Morton is the best of his young heroes, and serves as an excellent foil to the fanatical and gloomy Burley. The two classes of actors, viz., the brave and dissolute cavaliers, and the resolute, oppressed covenanters, are drawn in bold relief. The most striking incidents are the terrible encounter with Burley in his rocky fastness; the dejection and anxiety of Morton on his return from Holland; and the rural comfort of Cuddie Headrigg's cottage on the banks of the Clyde, with its thin blue smoke among the



Mr. Oldbuck and Jenny

Rob. Herdman, Artist

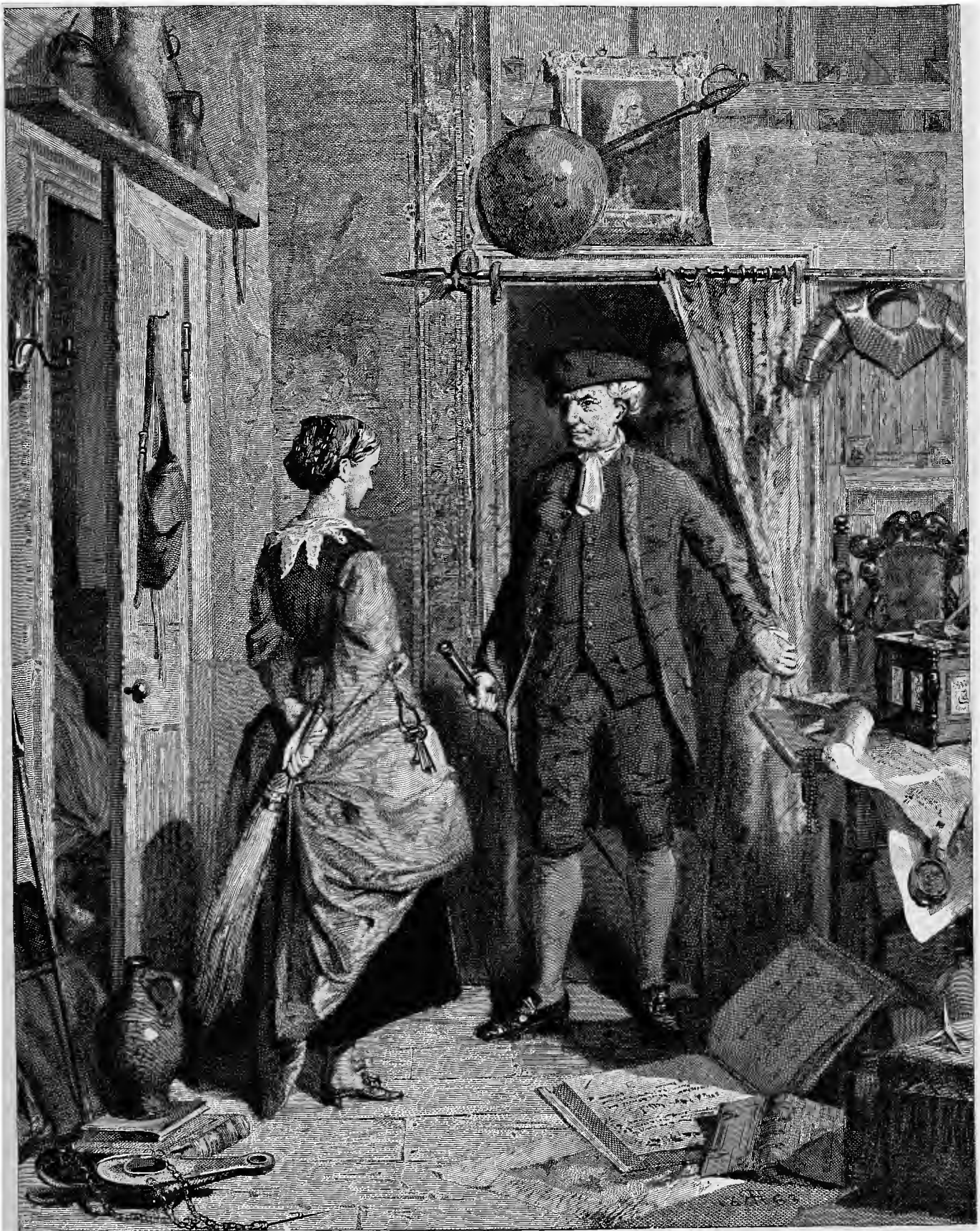
Rob. C. Bell, Engraver

MR. OLDBUCK had by this time attained the top of the winding stair which led to his own apartment, and opening a door and pushing aside a piece of tapestry with which it was covered, his first exclamation was, 'What are you about here, you sluts?' A dirty, barefooted chambermaid threw down her duster, detected in the heinous fact of arranging the sanctum sanctorum, and fled out by an opposite door from the face of her incensed master. A genteel-looking young woman, who was superintending the operation, stood her ground, but with some timidity.

"'Indeed, uncle, your room was not fit to be seen, and I just came to see that Jenny laid down everything where she took it up.'

"'And how dare you, or Jenny either, presume to meddle with my private matters? Go, sew your sampler, you monkey, and do not let me find you here again, as you value your ears.'"

Scott's "The Antiquary."



MR. OLDBUCK AND JENNY.

trees, "showing that the evening meal was being made ready."

Old Mortality always appeared to me the "Marmion" of Scott's novels.—Chambers, *English Literature*, ii. 587.

Old Mortality, an itinerant antiquary, whose craze is to clean the moss from gravestones, and keep their letters and effigies in good condition.—Sir W. Scott, *Old Mortality* (time, Charles II.).

** The prototype of "Old Mortality" was Robert Patterson.

Old Noll, Oliver Cromwell (1590–1658).

Old Noll's Fiddler, Sir Roger Lestrangle, who played the base-viol at the musical parties held at John Hingston's house, where Oliver Cromwell was a constant guest.

Old Rowley, Charles II., so called from his favorite race-horse (1630, 1660–1685).

Old Stone. Henry Stone, statuary and painter (died 1653).

Oldboy (*Colonel*), a manly retired officer, fond of his glass, and not averse to a little spice of the Lothario spirit.

Lady Mary Oldboy, daughter of Lord Jessamy, and wife of the colonel. A sickly nonentity, "ever complaining, ever having something the matter with her head, back, or legs." Afraid of the slightest breath of wind, jarred by a loud voice, and incapable of the least exertion.

Diana Oldboy, daughter of the colonel. She marries Harman.

Jessamy, son of the colonel and Lady Mary. An insufferable prig.—Bickerstaff, *Lionel and Clarissa*.

Oldbuck (*Jonathan*), the antiquary, devoted to the study and accumulation of

old coins and medals, etc. He is sarcastic, irritable, and a woman-hater; but kind-hearted, faithful to his friends, and a humorist.—Sir W. Scott, *The Antiquary* (time, George III.).

An excellent temper, with a slight degree of subacid humor; learning, wit, and drollery, the more poignant that they were a little marked by the peculiarities of an old bachelor; a soundness of thought, rendered more forcible by an occasional quaintness of expression—these were the qualities in which the creature of my imagination resembled my benevolent and excellent friend.—Sir W. Scott.

The merit of *The Antiquary* as a novel rests on the inimitable delineation of Oldbuck, that model of black-letter and Roman-camp antiquaries, whose oddities and conversation are rich and racy as any of the old crusted port that John of the Girnol might have held in his monastic cellars.—Chambers, *English Literature*, ii. 586.

Oldcastle (*Sir John*), a drama by Anthony Munday (1600). This play appeared with the name of Shakespeare on the title-page.

Old Sledge. Game of cards that, played at the "Settlemint"—(a group of log huts) among the Tennessee mountains, has a fatal fascination for Josiah Tait, who loses to a former suitor of the woman he has married everything he owns. The property is restored through the unexpected magnanimity of the winner, and the playing of Old Sledge becomes a lost art at the "Settlemint."—Charles Egbert Craddock, *In the Tennessee Mountains* (1884).

Oldworth, of Oldworth Oaks, a wealthy squire, liberally educated, very hospitable, benevolent, humorous, and whimsical. He brings up Maria, "the maid of the Oaks" as his ward, but she is his daughter and heiress.—J Burgoyne, *The Maid of the Oaks* (1779).

Ole 'Stracted, a superannuated negro, formerly a slave, whose fancy is to wait in a hut on the old plantation for his master's return. He was "sold South" forty years before, and his young master promised to go down next summer and buy him back. The poor fellow has saved in these years twelve hundred dollars to pay for his freedom. Unknown to himself or to them, his son and daughter-in-law minister to him in his last moments. He has put on his clean shirt, sure that "young marster" will come to-day. Rising to his feet he cries out:

"Heah de one you lookin' for, Marster!
Mymy—heah's Little Ephrum!"

And with a smile on his face he sank back into his son's arms.—Thomas Nelson Page, *In Ole Virginia* (1887).

Olifant, the horn of Roland or Orlando. This horn and the sword "Durinda'na" were buried with the hero. Turpin tells us in his *Chronicle* that Charlemagne heard the blare of this horn at a distance of eight miles.

Olifant (Basil), a kinsman of Lady Margaret Bellenden, of the Tower of Tillietudlem.—Sir W. Scott, *Old Mortality* (time, Charles II.).

Olifaunt (*Lord Nigel*), of Glenvarloch. On going to court to present a petition to James I. he aroused the dislike of the duke of Buckingham. Lord Dalgarno gave him the cut direct, and Nigel struck him, but was obliged to seek refuge in Alsatia. After various adventures he married Margaret Ramsay, the watch-maker's daughter, and obtained the title-deeds of his estates.—Sir W. Scott, *The Fortunes of Nigel* (time, James I.).

Olim'pia, the wife of Bireno, uncom-

promising in love, and relentless in hate.—Ariosto, *Orlando Furioso* (1516).

Olimpia, a proud Roman lady of high rank. When Rome was sacked by Bourbon, she flew for refuge to the high altar of St. Peter's, where she clung to a golden cross. On the advance of certain soldiers in the army of Bourbon to seize her, she cast the huge cross from its stand, and as it fell it crushed to death the foremost soldier. Others then attempted to seize her, when Arnold dispersed them and rescued the lady; but the proud beauty would not allow the foe of her country to touch her, and flung herself from the high altar on the pavement. Apparently lifeless, she was borne off; but whether she recovered or not we are not informed, as the drama was never finished.—Byron, *The Deformed Transformed* (1821).

Olindo, the lover of Sophronia. Aladine, king of Jerusalem, at the advice of his magicians, stole an image of the Virgin, and set it up as a palladium in the chief mosque. During the night it was carried off, and the king, unable to discover the thief, ordered all his Christian subjects to be put to death. To prevent this massacre, Sophronia delivered up herself as the perpetrator of the deed, and Olindo, hearing thereof, went to the king and declared Sophronia innocent, as he himself had stolen the image. The king commanded both to be put to death, but, by the intercession of Clorinda, they were both set free.—Tasso, *Jerusalem Delivered*, ii. (1575).

Oliphant or **Ollyphant**, the twin-brother of Argan'tê, the giantess. Their father was Typhæus, and their mother Earth.—Spenser, *Faëry Queen*, iii. 7, 11 (1590).

Olivia



*"B*UT tell me, did she read the name
I carved with many vows,
When last with throbbing heart I came
To rest beneath thy boughs?"

*"O yes, she wandered round and round
These knotted knees of mine,
And found, and kissed the name she found,
And sweetly murmured thine.*

*"A teardrop trembled from its source,
And down my surface crept.
My sense of touch is something coarse,
But I believe she wept.*

*"Then flushed her cheek with rosy light,
She glanced across the plain;
But not a creature was in sight;
She kissed me once again.*

*"Her kisses were so close and kind,
That, trust me on my word,
Hard wood I am, and wrinkled rind,
But yet my sap was stirred."*

Tennyson's "The Talking Oak."



OLIVIA.

Olive Litchfield, young woman married to an elderly man, whose fatherly kindness wins her grateful esteem. With her knowledge and sanction he leaves the bulk of his property to charitable objects, thereby disappointing her rapacious relatives. She is quite willing, as a widow, to marry the man her mother dismissed in order to wed her to a millionaire, but James Merion, the cured suitor, prefers a fresh love.—Ellen Olney Kirk, *A Daughter of Eve*.

Olive Tree (*The*), emblem of Athens, in memory of the famous dispute between Minerva (the patron goddess of Athens) and Neptune. Both deities wished to found a city on the same spot; and, referring the matter to Jove, the king of gods and men decreed that the privilege should be granted to whichever would bestow the most useful gift on the future inhabitants. Neptune struck the earth with his trident, and forth came a war-horse; Minerva produced an olive tree, emblem of peace; and Jove gave the verdict in favor of Minerva.

Olive Carraze, beautiful quadron, virtuous and accomplished, whose mother, *Madame Delphine*, swears Olive is not her child, that she may secure the girl's legal marriage with a white man who loves her honorably. On the afternoon of the marriage-day, when the wedded pair have taken their departure, Madame Delphine seeks her confessor, owns the perjury, receives absolution, and falls dead in the confessional.—George W. Cable, *Madame Delphine* (1879).

Oliver, the elder son of Sir Rowland de Bois [*Bwor*], left in charge of his younger brother, Orlando, whom he hated and tried indirectly to murder. Orlando,

finding it impossible to live in his brother's house, fled to the forest of Arden, where he joined the society of the banished duke. One morning he saw a man sleeping, and a serpent and lioness bent on making him their prey. He slew both the serpent and lioness, and then found that the sleeper was his brother Oliver. Oliver's disposition from this moment underwent a complete change, and he loved his brother as much as he had before hated him. In the forest the two brothers met Rosalind and Celia. The former, who was the daughter of the banished duke, married Orlando; and the latter, who was the daughter of the usurping duke, married Oliver.—Shakespeare, *As You Like It* (1598).

Oliver and Rowland, the two chief paladins of Charlemagne. Shakespeare makes the duke of Alençon say:

Froissart, a countryman of ours, records,
England all Olivers and Rowlands bred
During the time Edward the Third did reign.
1 *Henry VI.* act i. sc. 2 (1589).

Oliver's Horse, Ferrant d'Espagne.
Oliver's Sword, Haute-claire.

Oliver le Dain or *Oliver le Diable*, court barber, and favorite minister of Louis XI. Introduced by Sir W. Scott in *Quentin Durward* and *Anne of Geierstein* (time, Edward IV.).

Oliver Floyd, a dashing lawyer, with iron-gray hair, and separated from his wife. His guardianly attention to Carol Lester set village and town gossip to talking.—Charlotte Dunning, *Upon a Cast* (1885).

Oliv'ia, a rich countess, whose love was sought by Orsino, duke of Illyria; but having lost her brother, Olivia lived for a time in entire seclusion, and in no wise

reciprocated the duke's love; in consequence of which Viola nicknamed her "Fair Cruelty." Strange as it may seem, Olivia fell desperately in love with Viola, who was dressed as the duke's page, and sent her a ring. Mistaking Sebastian (Viola's brother) for Viola, she married him out of hand.—Shakespeare, *Twelfth Night* (1614).

Never were Shakespeare's words more finely given than by Miss M. Tree [1802–1862] in the speech to "Olivia," beginning, "Make me a willow cabin at thy gate."—Talfourd (1821).

Olivia, a female Tartuffe (2 syl.), and consummate hypocrite of most unblushing effrontery.—Wycherly, *The Plain Dealer* (1677).

The duc de Montausier was the prototype of Wycherly's "Mr. Manly," the "plain dealer," and of Molière's "Misanthrope."

Olivia, daughter of Sir James Woodville, left in charge of a mercenary wretch, who, to secure to himself her fortune, shut her up in a convent in Paris. She was rescued by Leontine Croaker, brought to England, and became his bride.—Goldsmith, *The Good-natured Man* (1768).

Olivia, the tool of Ludovico. She loved Vicentio, but Vicentio was plighted to Evadne, sister of Colonna. Ludovico induced Evadne to substitute the king's miniature for that of Vicentio, which she was accustomed to wear. When Vicentio returned, and found Evadne with the king's miniature, he believed what Ludovico had told him that she was the king's wanton, and he cast her off. Olivia repented of her duplicity, and explained it all to Vicentio, whereby a reconciliation took place, and Vicentio married his trothplighted lady, "more sinned against than

sinning."—Shiel, *Evadne or The Statue* (1820).

Olivia, "the rose of Aragon," was the daughter of Ruphi'no, a peasant, and bride of Prince Alonzo of Aragon. The king refused to recognize the marriage, and, sending his son to the army, compelled the cortes to pass an act of divorce. This brought to a head a general revolt. The king was dethroned, and Almagro made regent. Almagro tried to make Olivia marry him; ordered her father to the rack, and her brother to death. Meanwhile the prince returned at the head of his army, made himself master of the city, put down the revolt, and had his marriage duly recognized. Almagro took poison and died.—S. Knowles, *The Rose of Aragon* (1842).

Olivia [PRIMROSE], the elder daughter of the vicar of Wakefield. She was a sort of a Hebe in beauty, open, sprightly, and commanding. Olivia Primrose "wished for many lovers," and eloped with Squire Thornhill. Her father went in search of her, and on his return homeward, stopped at a roadside inn, called the Harrow, and there found her turned out of the house by the landlady. It was ultimately discovered that she was legally married to the squire.—Goldsmith, *Vicar of Wakefield* (1765).

Olivia, young girl who hearkens to *The Talking Oak* in Tennyson's poem of that name (1842).

Olivia de Zenuga, daughter of Don Cæsar. She fixed her heart on having Julio de Melessina for her husband, and so behaved to all other suitors as to drive them away. Thus to Don Garcia, she pretended to be a termagant; to Don Vin-



The Return of Olivia

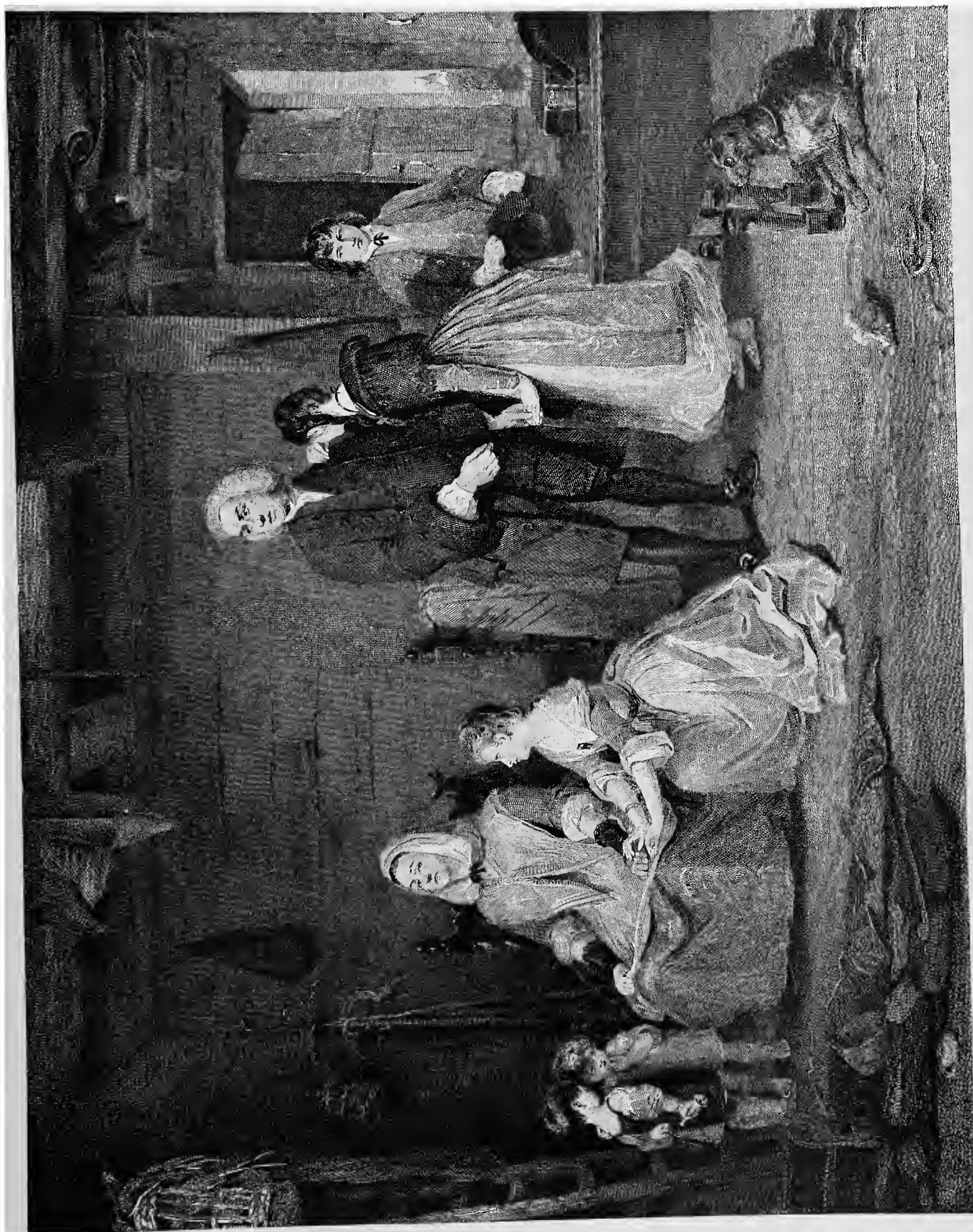
G. S. Newton, Artist

John Burnet, Engraver



*"I ENTREAT, woman, that my words may be now marked
once for all: I have here brought you back a poor
deluded wanderer; her return to duty demands the revival of
our tenderness—the kindness of heaven is promised to the pen-
itent, and let ours be directed by the example."*

Goldsmith's "The Vicar of Wakefield."



RETURN OF OLIVIA.

centio; who was music-mad, she professed to love a Jew's-harp above every other instrument. At last Julio appeared, and her "bold stroke" obtained as its reward "the husband of her choice."—Mrs. Cowley, *A Bold Stroke for a Husband* (1782).

Olla, bard of Cairbar. These bards acted as heralds.—Ossian.

Ollapod (*Cornet*), at the Galen's Head. An eccentric country apothecary, "a jumble of physic and shooting." Dr. Ollapod is very fond of "wit," and when he has said what he thinks a smart thing he calls attention to it, with "He! he! he!" and some such expression as "Do you take, good sir? do you take?" But when another says a smart thing, he titters, and cries, "That's well! that's very well! Thank you, good sir, I owe you one!" He is a regular rattle; details all the scandal of the village; boasts of his achievements or misadventures; is very mercenary, and wholly without principle.—G. Colman, *The Poor Gentleman* (1802).

*** This character is evidently a copy of Dibdin's "Doctor Pother" in *The Farmer's Wife* (1780).

Ollomand, an enchanter, who persuaded Ahu'bal, the rebellious brother of Misnar, sultan of Delhi, to try by bribery to corrupt the troops of the sultan. By an unlimited supply of gold, he soon made himself master of the southern provinces and Misnar marched to give him battle. Ollomand, with 5000 men, went in advance and concealed his company in a forest; but Misnar, apprised thereof by spies, set fire to the forest, and Ollomand was shot by the discharge of his own cannons, fired spontaneously by the flames: "For enchantment has no power except over those who are first deceived by the en-

chanter."—Sir C. Morell [J. Ridley], *Tales of the Genii* ("The Enchanter's Tale," vi., 1751).

Oluf (*Sir*), a bridegroom who rode late to collect guests to his wedding. On his ride, the daughter of the erl king met him and invited him to dance a measure, but Sir Oluf declined. She then offered him a pair of gold spurs, a silk doublet, and a heap of gold, if he would dance with her: and when he refused to do so, she struck him "with an elf-stroke." On the morrow, when all the bridal party was assembled, Sir Oluf was found dead in a wood.—*A Danish Legend* (Herder).

Olympia, countess of Holland and wife of Bire'no. Being deserted by Bireno, she was bound naked to a rock by pirates, but was delivered by Orlando, who took her to Ireland, where she married King Oberto (bks. iv., v.),—Ariosto, *Orlando Furioso* (1516).

Olympia, sister to the grand-duke of Muscovia.—Beaumont and Fletcher, *The Loyal Subject* (1618).

Omawhaws [*Om'.a.waws*] or **Omahas**, an Indian tribe of Dakota.

O, chief of the mighty Omahaws!
Longfellow, *To the Driving Cloud*.

Ombre'lia, the rival of Smilinda, for the love of Sharper; "strong as the footman, as the master sweet."—Pope, *Eclogues* ("The Basset Table," 1715).

O'Neal (*Shan*), leader of the Irish insurgents in 1567. Shan O'Neal was notorious for profligacy.

O'Malley (*Charles*). Dashing Irish-

man in Charles James Lever's novel *Charles O'Malley*.

O'More (*Rory*). Hero of a novel of same name and the lover of Katharine O'Bawn, in the popular song, *Rory O'More*. Novel and song are by Samuel Lover.

Onei'za (3 syl.), daughter of Moath, a well-to-do Bedouin, in love with Thal'aba, "the destroyer" of sorcerers. Thalaba, being raised to the office of vizier, married Oneiza, but she died on the bridal night.—Southey, *Thalaba, the Destroyer*, ii., vii. (1797).

Oneida Warrior (*The*), Outalissi (*q.v.*).—Campbell, *Gertrude of Wyoming* (1809).

Only (*The*), Johann Paul Friedrich Richter, called by the Germans *Der Einzige*, from the unique character of his writings.

*** The Italians call Bernardo Accolti, an Italian poet of the sixteenth century, "Aretino the Only," or *L'Unico Aretino*.

Open, Ses'ame! (3 syl.) the magic words which caused the cave door of the "forty thieves" to open of itself. "Shut Sesamê!" were the words which caused it to shut. Sesame is a grain, and hence Cassim, when he forgot the word, cried, "Open, Wheat!" "Open, Rye!" "Open, Barley!" but the door obeyed no sound but "Open, Sesamê!"—*Arabian Nights* ("Ali Baba or The Forty Thieves").

Ophelia, the young, beautiful, and pious daughter of Polo'nus, lord chamberlain to the king of Denmark. Hamlet fell in love with her, but her father forbade

her holding word or speech with the Prince, and she obeyed so strictly that her treatment of him, with his other wrongs, drove him to upbraid and neglect her. Ophelia was so wrought upon by his conduct that her mind gave way. In her madness, attempting to hang a wreath of flowers on a willow by a brook, a branch broke, and she was drowned.—*Hamlet* (1596).

Tate Wilkinson, speaking of Mrs. Cibber (Dr. Arne's daughter, 1710–1766), says: "Her features, figure and singing, made her the best 'Ophelia' that ever appeared either before or since."

Ophiuchus [*Of'.i.ū'.kus*], the constellation *Serpentarius*. Ophiuchus is a man who holds a serpent (Greek *Ophis*) in his hands. The constellation is situated to the south of *Herculés*; and the principal star, called "Ras Alhague," is in the man's head. (*Ras Alhague*) is from the Arabic, *rás-al-hawwá*, "the serpent-charmer's head.")

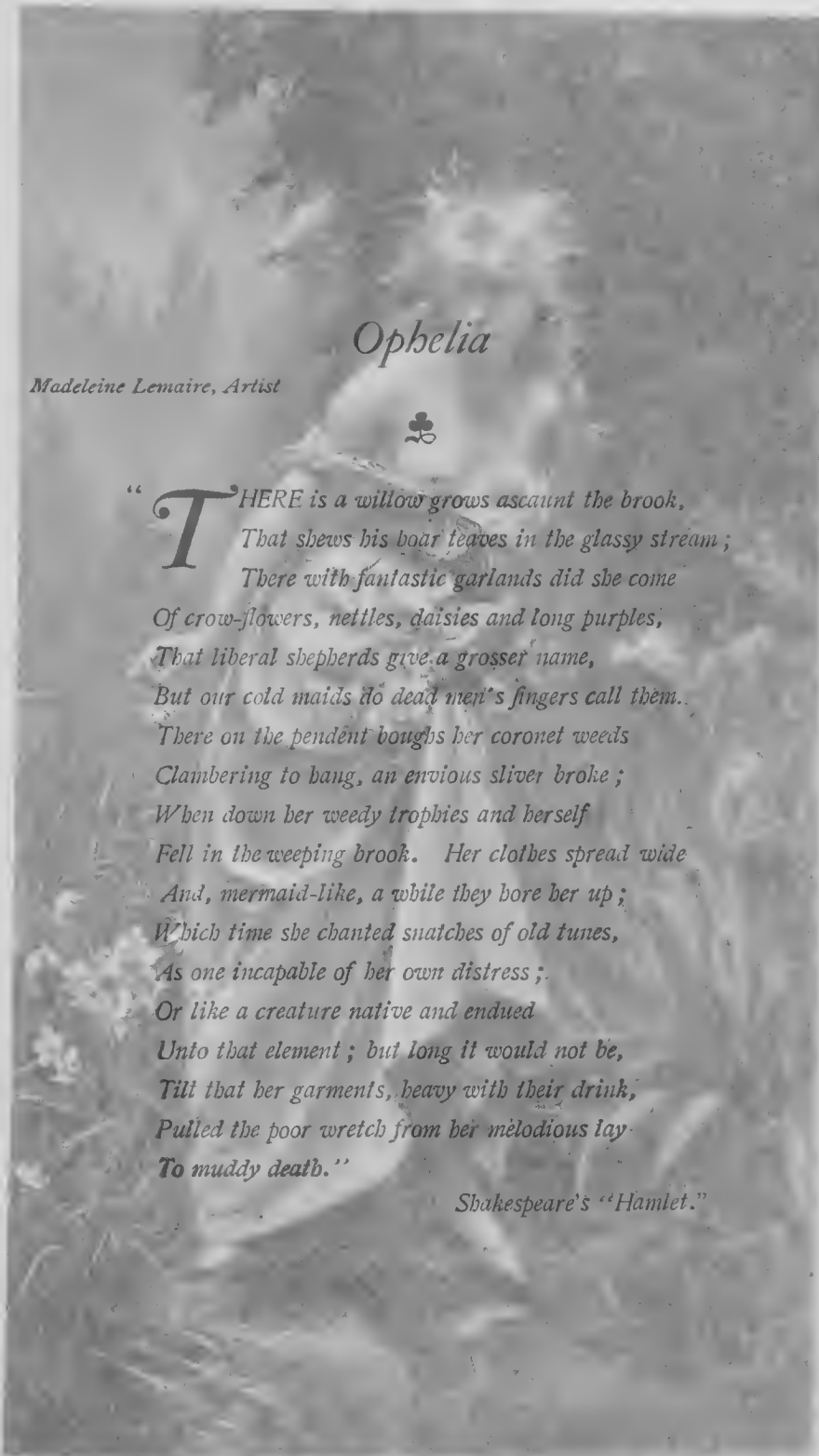
Satan stood
Unterrified, and like a comet burned,
That fires the length of Ophiuchus huge,
In the Arctic sky.
Milton, *Paradise Lost*, ii. 709, etc. (1665).

Opium-Eater (*The English*), Thomas de Quincey, who published *Confessions of an English Opium-Eater* (1845).

O. P. Q., Robert Merry (1755–1798); object of Gifford's satire in *Baviad* and *Mæviad*, and of Byron's in his *English Bards and Scotch Reviewers*. He marries Miss Brunton, the actress.

And Merry's metaphors appear anew,
Chained to the signature of O. P. Q.
Byron, *English Bards and Scotch Reviewers* (1809).

Oracle of the Church (*The*), St. Bernard (1091–1153).



Ophelia

Madeleine Lemaire, Artist



*"T*HERE is a willow grows ascaunt the brook,
That shews his hoar leaves in the glassy stream ;
There with fantastic garlands did she come
Of crow-flowers, nettles, daisies and long purples,
That liberal shepherds give a grosser name,
But our cold maids do dead men's fingers call them.
There on the pendent boughs her coronet weeds
Clambering to hang, an envious siver broke ;
When down her weedy trophies and herself
Fell in the weeping brook. Her clothes spread wide
And, mermaid-like, a while they bore her up ;
Which time she chanted snatches of old tunes,
As one incapable of her own distress ;
Or like a creature native and endued
Unto that element ; but long it would not be,
Till that her garments, heavy with their drink,
Pulled the poor wretch from her melodious lay
To muddy death."

Shakespeare's "Hamlet."



Photogravure Goupil & Co.

Oracle of the Holy Bottle (*The*), an oracle sought for by Rabelais, to solve the knotty point "whether Panurge (2 *syl.*) should marry or not." The question had been put to sibyl and poet, monk and fool, philosopher and witch, but none could answer it. The oracle was ultimately found in Lantern-land.

This, of course, is a satire on the celibacy of the clergy and the withholding of the cup from the laity. Shall the clergy marry or not?—that was the moot point; and the "Bottle of Tent Wine," or the clergy, who kept the bottle to themselves, alone could solve it. The oracle and priestess of the bottle were both called *Bacbuc* (Hebrew for "bottle").—Rabelais, *Pantag'ruel*, iv., v. (1545).

Oracle (*Sir*), name used in Merchant of Venice to express conceited, pugnacious man.

. . . I am Sir Oracle,
And when I ope my lips, let no dog bark!"

Orange (*Prince of*), a title given to the heir-apparent of the king of Holland. "Orange" is a petty principality in the territory of Avignon, in the possession of the Nassau family.

Orania, the lady-love of Am'adis of Gaul.—Lobeira, *Amadis of Gaul* (fourteenth century).

Orator Henley, the Rev. John Henley, who for about thirty years delivered lectures on theological, political, and literary subjects (1692–1756).

*** Hogarth has introduced him into several of his pictures; and Pope says of him:

Imbround with native bronze, lo! Henley stands,
Tuning his voice, and balancing his hands,
How fluent nonsense trickles from his tongue!
How sweet the periods, neither said nor sung! . . .

Oh, great restorer of the good old stage,
Preacher at once and zany of thy age!
Oh, worthy thou of Egypt's wise abodes;
A decent priest where monkeys were the gods!
The Dunciad (1742).

Orator Hunt, the great demagogue in the time of the Wellington and Peel administration. Henry Hunt, M.P., used to wear a gray hat, and these hats were for the time a badge of democratic principles, and called "radical hats" (1773–1835).

Orbaneja, the painter of Ube'da, who painted so preposterously that he inscribed under his objects what he meant them for.

Orbaneja would paint a cock so wretchedly designed that he was obliged to inscribe under it, "This is a cock."—Cervantes, *Don Quixote*, II. i. 3 (1615).

Orbilus, the schoolmaster who taught Horace. The poet calls him "the flogger" (*plagōsus*).—*Ep.* ii. 71.

*** *The Orbilian Stick* is a birch rod or cane.

Ordigale, the otter in the beast-epic of *Reynard the Fox*, i. (1498).

Ordovi'ces (4 *syl.*), people of Ordovicia, that is, Flintshire, Denbighshire, Merionetshire, Montgomeryshire, Carnarvonshire and Anglesey. (In Latin the *i* is short: *Ordovīcēs*.)

The Ordovices now which North Wales people be.
Drayton, *Polyolbion*, xvi. (1613).

Or'dovies (3 *syl.*), the inhabitants of North Wales. (In Latin North Wales is called *Ordovic'ia*.)

Beneath his [*Agricola's*] fatal sword the Ordovies
to fall
(Inhabiting the west), those people last of all
. . . withstood.

Drayton, *Polyolbion*, viii. (1612).

Or'ead (3 *syl.*), a mountain-nymph. Tennyson calls "Maud" an *oread*, because her hall and garden were on a hill.

I see my Oreäd coming down.

Maud, l. xvi. 1 (1855).

Oreäd. Echo is so called.

Ore'ades (4 *syl.*) or **O'reads** (3 *syl.*), mountain-nymphs.

Ye Cambrian [*Welsh*] shepherds then, whom
these our mountains please,
And ye our fellow-nymphs, ye light Oreädês.
Drayton, *Polyolbion*, ix. (1612).

Orel'io, the favorite horse of King Roderick, the last of the Goths.

'Twas Orelio

On which he rode, Roderick's own battle-horse,
Who from his master's hand had wont to feed,
And with a glad docility obey
His voice familiar.

Southey, *Roderick, etc.*, xxv. (1814).

Ores'tes (3 *syl.*), son of Agamemnon, betrothed to Hermi'onê (4 *syl.*), daughter of Menela'us (4 *syl.*), king of Sparta. At the downfall of Troy Menelâus promised Hermionê in marriage to Pyrrhus, king of Epîrus, but Pyrrhus fell in love with Andromachê, the widow of Hector, and his captive. An embassy, led by Orestês, was sent to Epirus to demand that the son of Andromachê should be put to death, lest, as he grew up, he might seek to avenge his father's death. Pyrrhus refused to comply. In this embassy Orestês met Hermionê again, and found her pride and jealousy aroused to fury by the slight offered her. She goaded Orestês to avenge her insults, and the ambassadors fell on Pyrrhus and murdered him. Hermionê, when she saw the dead body of the king borne along, stabbed herself, and Orestês went raving mad.—Ambrose Philips, *The Distressed Mother* (1712).

Orfeo and Heuro'dis, the tale of Orpheus and Eurydicê, with the Gothic machinery of elves and fairies.

*** Glück has an opera called *Orfeo*; the libretto, by Calzabigi, based on a dramatic piece by Poliziano (1764).

Orgari'ta, "the orphan of the Frozen Sea," heroine of a drama. (See MARTHA.) —Stirling, *The Orphan of the Frozen Sea* (1856).

Or'gilus, the betrothed lover of Penthe'a, by the consent of her father; but, at the death of her father, her brother, Ith'oclês, compelled her to marry Bass'anês, whom she hated. Ithoclês was about to marry the princess of Sparta, but a little before the event was to take place Penthea starved herself to death, and Orgilus was condemned to death for murdering Ithoclês. —John Ford, *The Broken Heart* (1633).

Orgoglio [*Or.gole'.yo*], a hideous giant, as tall as three men, son of Earth and Wind. Finding the Red Cross Knight at the fountain of Idleness he beats him with a club, and makes him his slave. Una informs Arthur of it, and Arthur liberates the knight and slays the giant (*Rev.* xiii. 5, 7, with *Dan.* vii. 21, 22). —Spenser, *Faëry Queen*, i. (1590).

*** Arthur first cut off Orgoglio's *left arm*, *i. e.* Bohemia was cut off first from the Church of Rome; then he cut off the giant's *right leg*, *i. e.* England.

Orgon, brother-in-law of Tartuffe (2 *syl.*). His credulity and faith in Tartuffe, like that of his mother, can scarcely be shaken even by the evidence of his senses. He hopes against hope, and fights every inch of ground in defence of the religious hypocrite. —Molière, *Tartuffe* (1664).

Oria'na, daughter of Lisuarte, king of England, and spouse of Am'adis of Gaul (bk. ii. 6). The general plot of this series of romances bears on this marriage, and tells of the thousand and one obstacles from rivals, giants, sorcerers and so on, which had to be overcome before the consummation could be effected. It is in this unity of plot that the Amadis series differs from its predecessors—the Arthurian romances, and those of the paladins of Charlemagne, which are detached adventures, each complete in itself, and not bearing to any common focus.—*Amadis de Gaul* (fourteenth century).

*** Queen Elizabeth is called “the peerless Oriana,” especially in the madrigals entitled *The Triumphs of Oriana* (1601). Ben Jonson applies the name to the queen of James I. (*Oriens Anna*).

Oriana, the nursling of a lioness, with whom Esplandian fell in love, and for whom he underwent all his perils and exploits. She was the gentlest, fairest, and most faithful of her sex.—Lobeira, *Amadis de Gaul* (fourteenth century).

Orian'a, the fair, brilliant, and witty “chaser” of the “wild goose” Mirabel, to whom she is betrothed, and whose wife she ultimately becomes.—Beaumont and Fletcher, *The Wild-Goose Chase* (1652).

Oriana, the ward of old Mirabel, and bound by contract to her guardian's son whom she loves; but young Mirabel shilly-shallies, till he gets into trouble with Lamorce (3 syl.), and is in danger of being murdered, when Oriana, dressed as a page, rescues him. He then declared that his “inconstancy has had a lesson,” and he marries the lady.—G. Farquhar, *The Inconstant* (1702).

Oriana, in Tennyson's ballad so called, “stood on the castle wall,” to see her spouse, a Norland chief, fight. A foeman went between “the chief, and the wall,” and discharged an arrow, which, glancing aside, pierced the lady's heart and killed her. The ballad is the lamentation of the spouse on the death of his bride (1830).

O'riande (3 syl.), a fay who lived at Rosefleur, and was brought up by Maugis d'Aygremon. When her *protégé* grew up, she loved him, “d'un si grand amour, qu'elle doute fort qu'il ne se departe d'avecques elle.”—*Romance de Maugis d'Aygremon et de Vivian son Frère*.

O'riel, a fairy, whose empire lay along the banks of the Thames, when King Oberon held his court in Kensington Gardens.—Tickell, *Kensington Gardens* (1686–1740).

Orient (*The*). In *The New Priest of Conception Bay*, Fanny Dare sings to little Mary Barré how the good ship *Orient* was wrecked.

“Woe for the brave ship Orient!
Woe for the old ship Orient!
For in the broad, broad light
With the land in sight,—
Where the waters bubbled white,—
One great, sharp shriek!—one shudder of af-
fright!
And—
down went the brave old ship, the Orient!”
Robert Lowell, *The New Priest of Conception Bay* (1858).

Oriflamme, the banner of St. Denis. When the counts of Vexin became possessed of the abbey, the banner passed into their hands, and when, in 1082, Philippe I. united Vexin to the crown, the oriflamme or sacred banner belonged to the king. In 1119 it was first used as a

national banner. It consists of a crimson silk flag, mounted on a gilt staff (*un glaive tout doré où est attaché une bannière vermeille*). The loose end is cut into three wavy vandykes, to represent tongues of flame, and a silk tassel is hung at each cleft. In war the display of this standard indicates that no quarter will be given. The English standard of no quarter was the "burning dragon."

Raoul de Presle says it was used in the time of Charlemagne, being the gift of the patriarch of Jerusalem. We are told that all infidels were blinded who looked upon it. Froissart says it was displayed at the battle of Rosbecq, in the reign of Charles VI., and "no sooner was it unfurled than the fog cleared away, and the sun shone on the French alone."

I have not reared the Oriflamme of death.
... me it behooves
To spare the fallen foe.
Southey, *Joan of Arc*, viii. 621, etc. (1837).

Origilla, the lady-love of Gryphon, brother of Aquilant; but the faithless fair one took up with Martano, a most impudent boaster and a coward. Being at Damascus during a tournament in which Gryphon was the victor, Martano stole the armor of Gryphon, arrayed himself in it, took the prizes, and then decamped with the lady. Aquilant happened to see them, bound them, and took them back to Damascus, where Martano was hanged, and the lady kept in bondage for the judgment of Lucina.—Ariosto, *Orlando Furioso* (1516).

Orillo, a magician and robber, who lived at the mouth of the Nile. He was the son of an imp and fairy. When any one of his limbs was lopped off, he had the power of restoring it; and when his head was cut off, he could take it up and

replace it. When Astolpho encountered this magician, he was informed that his life lay in one particular hair; so instead of seeking to maim his adversary, Astolpho cut off the magic hair, and the magician fell lifeless at his feet.—Ariosto, *Orlando Furioso* (1516).

Orinda, "the incomparable," Mrs. Katherine Philipps, who lived in the reign of Charles II., and died of small-pox.

*** Her praises were sung by Cowley, Dryden, and others.

We allowed you beauty, and we did submit . . .
Ah, cruel sex, will you depose us too in wit?

Orinda does in that too reign.

Cowley, *On Orinda's Poems* (1647).

Ori'on, a giant of great beauty, and a famous hunter, who cleared the island of Chios of wild beasts. While in the island, Orion fell in love with Merôpê, daughter of king Œnopion; but one day, in a drunken fit, having offered her violence, the king put out the giant's eyes, and drove him from the island. Orion was told if he would travel eastward, and expose his sockets to the rising sun, he would recover his sight. Guided by the sound of a Cyclop's hammer, he reached Lemnos, where Vulcan gave him a guide to the abode of the sun. In due time, his sight returned to him, and at death he was made a constellation. The lion's skin was an emblem of the wild beasts which he slew in Chios, and the club was the instrument he employed for the purpose.

He [*Orion*]
Reeled as of yore beside the sea,
When, blinded by Œnopion,
He sought the blacksmith at his forge,
And, climbing up the mountain gorge,
Fixed his blank eyes upon the sun.
Longfellow, *The Occultation of Orion*.

Orion and the Blacksmith. The reference is to the blacksmith mentioned in

the preceding article, whom Orion took on his back to act as guide to the place where the rising sun might be best seen.

Orion's Dogs were Arctophōnus ("the bear-killer") and Ptoophāgos ("the glutton of Ptoon," in Bœōtia).

Orion's Wife, Sidê.

Orion. After Orion has set in the west, *Auriga* (the Charioteer) and *Gemini* (Castor and Pollux) are still visible. Hence Tennyson says:

. . . the Charioteer
And starry Gemini hang like glorious crowns
Over Orion's grave low down in the west.
Maud, III. vi. 1 (1855).

Orion, a seraph, the guardian angel of Simon Peter.—Klopstock, *The Messiah*, iii. (1748).

Orith'ya or **Orith'ya**, daughter of Erectheus, carried off by Boreas to Thrace. Such dalliance as alone the North wind hath with her, Orithya not enjoyed, from Thrace when he her took, And in his saily plumes the trembling virgin shook.

Drayton, *Polyolbion*, x. (1612).

Phineas Fletcher calls the word "Orithy'a."

None knew mild zephyr's from cold Eurys' mouth,
Nor Orithya's lover's violence [*North wind*].
Purple Island, i. (1633).

Orlando, the younger son of Sir Rowland de Bois [*Bwor*]. At the death of his father, he was left under the care of his elder brother, Oliver, who was charged to treat him well; but Oliver hated him, wholly neglected his education, and even tried by many indirect means to kill him. At length, Orlando fled to the forest of Arden', where he met Rosalind and Celia

in disguise. They had met before at a wrestling match, when Orlando and Rosalind fell in love with each other. The acquaintance was renewed in the forest, and ere many days had passed the two ladies resumed their proper characters, and both were married, Rosalind to Orlando, and Celia to Oliver, the elder brother.—Shakespeare, *As You Like It* (1598).

Orlando (in French ROLAND, *q.v.*), one of the paladins of Charlemagne, whose nephew he was. Orlando was confiding and loyal, of great stature, and possessed unusual strength. He accompanied his uncle into Spain, but on his return was waylaid in the valley of Roncesvallês (in the Pyrenees) by the traitor Ganelon, and perished with all his army, A.D. 778. His adventures are related in Turpin's *Chronique*; in the *Chanson de Roland*, attributed to Théroutle. He is the hero of Bojardo's epic, *Orlando Innamorato*; and of Ariosto's continuation called *Orlando Furioso* ("Orlando mad"). Robert Greene, in 1594, produced a drama which he called *The History of Orlando*. Rhode's farce of *Bombastês Furioso* (1790) is a burlesque of Ariosto's *Orlando Furioso*.

Orlando's Ivory Horn, Olifant, once the property of Alexander the Great. Its bray could be heard for twenty miles.

Orlando's Horse, Brigiadoro ("golden bridal").

Orlando's Sword, Durinda'na or Durandana, which once belonged to Hector, is "preserved at Rocamadour, in France; and his spear is still shown in the cathedral of Pa'via, in Italy."

Orlando was of middling stature, broad-shouldered, crooked-legged, brown-visaged, red-bearded, and had much hair on his body. He talked but little, and had a very surly aspect, although he was perfectly good-humored.—Cervantes, *Don Quixote*, II. i. 1 (1615).

Orlando's Vulnerable Part. Orlando was invulnerable except in the sole of his foot, and even there nothing could wound him, but the point of a large pin; so that when Bernardo del Carpio assailed him at Roncesvallês, he took him in his arms and squeezed him to death, in imitation of Herculês, who squeezed to death the giant Antæus (3 *syl.*).—Cervantes, *Don Quixote*, II. ii. 13 (1615).

Orlando Furioso, a continuation of Bojardo's story, with the same hero. Bojardo leaves Orlando in love with Angelica, whom he fetched from Cathay and brought to Paris. Here, says Ariosto, Rinaldo falls in love with her, and, to prevent mischief, the king placed the coquette under the charge of Namus; but she contrived to escape her keeper, and fled to the island of Ebûda, where Rogêro found her exposed to a sea-monster, and liberated her. In the mean time, Orlando went in search of his lady, was decoyed into the enchanted castle of Atlantês, but was liberated by Angelica, who again succeeded in effecting her escape to Paris. Here she arrived just after a great battle between the Christians and pagans, and, finding Medôra, a Moor, wounded, took care of him, fell in love with him, and eloped with him to Cathay. When Orlando found himself jilted, he was driven mad with jealousy and rage, or rather his wits were taken from him for three months by way of punishment, and deposited in the moon. Astolpho went to the moon in Elijah's chariot, and St. John gave him "the lost wits" in an urn. On reaching France Astolpho bound the madman, then, holding the urn to his nose, the wits returned to their nidus, and the hero was himself again. After this, the siege was continued, and the Christians were wholly successful. (See ORLANDO

INNAMORATO.)—Ariosto, *Orlando Furioso* (1516).

*** This romance in verse extends to forty-six cantos. Hoole, in his translation, has compressed the forty-six cantos into twenty-four books; but Rose has retained the original number. The adventures of Orlando, under the French form "Roland," are related by Turpin in his *Chronicle*, and by Théroulde in his *Chanson de Roland*.

*** The true hero of Ariosto's romance is Rogêro, and not Orlando. It is with Rogero's victory over Rodomont that the poem ends. The concluding lines are:

Then at full stretch he [*Rogero*] raised his arm
above
The furious Rodomont, and the weapon drove
Thrice in his gaping throat—so ends the strife,
And leaves secure Rogero's fame and life.

Orlando Innamora'to, or *Orlando in love*, in three books, by Count Bojardo, of Scandiano, in Italy (1495). Bojardo supposes Charlemagne to be warring against the Saracens in France, under the walls of Paris. He represents the city to be besieged by two infidel hosts—one under Agramantê, emperor of Africa, and the other under Gradasso, king of Sirica'na. His hero is Orlando, whom he supposes (though married at the time to Aldebella) to be in love with Angelica, a fascinating coquette from Cathay, whom Orlando had brought to France. (See ORLANDO FURIOSO.)

*** Berni of Tuscany, in 1538, published a burlesque in verse on the same subject.

Orleans, a most passionate innamorado, in love with Agripy'na.—Thomas Dekker, *Old Fortunatus* (1600).

Orleans talks "pure Biron and Romeo;" he is almost as poetical as they, quite as philosophical, only a little madder.—C. Lamb.

("Biron," in Shakespeare's *Love's Labor's Lost*; "Romeo," in his *Romeo and Juliet*.)

Orleans (*Gaston, duke of*), brother of Louis XIII. He heads a conspiracy to assassinate Richelieu and dethrone the king. If the plot had been successful, Gaston was to have been made regent; but the conspiracy was discovered, and the duke was thwarted in his ambitious plans.—Lord Lytton, *Richelieu* (1839).

Orleans (*Louis, duc d'*), to whom the Princess Joan (daughter of Louis XI.) is affianced.—Sir W. Scott, *Quentin Durward* (time, Edward IV.).

Orlick (*Dolge*), usually called "Old Orlick," though not above five and twenty, journeyman to Joe Gargery, blacksmith. Obstinate, morose, broad-shouldered, loose-limbed, swarthy, of great strength, never in a hurry, and always slouching. Being jealous of Pip, he allured him to a hut in the marshes, bound him to a ladder, and was about to kill him, when, being alarmed by approaching steps, he fled. Subsequently, he broke into Mr. Pumblechook's house, was arrested, and confined in the county jail. This surly, ill-conditioned brute was in love with Biddy, but Biddy married Joe Gargery.—C. Dickens, *Great Expectations* (1860).

Orloff Diamond (*The*), the third largest cut diamond in the world, set in the top of the Russian sceptre. The weight of this magnificent diamond is 194 carats, and its size is that of a pigeon's egg. It was once one of the eyes of the idol Sheringham, in the temple of Brahma; came into the hands of the Shah Nadir; was stolen by a French grenadier and sold to an English sea-captain for £2000; the captain sold it to a Jew for £12,000; it

next passed into the hands of Shafras; and in 1775, Catherine II. of Russia gave for it £90,000. (See DIAMONDS.)

Or'mandine (3 *syl.*), the necromancer who threw St. David into an enchanted sleep for seven years, from which he was reclaimed by St. George.—R. Johnson, *The Seven Champions of Christendom*, i. 9 (1617).

Orme (*Victor*), a poor gentleman in love with Elsie.—Wybert Reeve, *Parted*.

Ormond (*The duke of*), a privy councillor of Charles II.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Ormston (*Jock*), a sheriff's officer at Fairport.—Sir W. Scott, *The Antiquary* (time, George III.).

Ornithol'ogy (*The Father of*), George Edwards (1693–1773).

Oroma'zes (4 *syl.*), the principle of good in Persian mythology. Same as Yezad (*q.v.*).

Oroonda'tes (5 *syl.*), only son of a Scythian king, whose love for Statira (widow of Alexander the Great) led him into numerous dangers and difficulties, which, however, he surmounted.—La Calprenède, *Cassandra* (a romance).

Oroono'ko (*Prince*), son and heir of the king of Angola, and general of the forces. He was decoyed by Captain Driver aboard his ship; his suite of twenty men were made drunk with rum; the ship weighed anchor; and the prince, with all his men, were sold as slaves in one of the West Indian Islands. Here Oroonoko met Imoin'da (3 *syl.*), his wife, from whom he had been separated, and whom he thought

was dead. He headed a rising of the slaves, and the lieutenant-governor tried to seduce Imoinda. The result was that Imoinda killed herself, and Oroonoko (3 *syl.*) slew first the lieutenant-governor and then himself. Mrs. Aphra Behn became acquainted with the prince at Surinam, and made the story of his life the basis of a novel, which Thomas Southern dramatized (1696).

Orozem'bo, a brave and dauntless old Peruvian. When captured and brought before the Spanish invaders, Orozembo openly defied them, and refused to give any answer to their questions (act i. 1).—Sheridan, *Pizarro* (altered from Kotzebue, 1799).

Orpas, once archbishop at Sev'ille. At the overthrow of the Gothic kingdom in Spain, Orpas joined the Moors and turned Moslem. Of all the renegades "the foulest and the falsest wretch was he that e'er renounced his baptism." He wished to marry Florinda, daughter of Count Julian, in order to secure "her wide domains;" but Florinda loathed him. In the Moorish council Orpas advised Abulcacer to cut off Count Julian, "whose power but served him for fresh treachery; false to Roderick first, and to the caliph now." This advice was acted on; but, as the villain left the tent, Abulcacer muttered to himself, "Look for a like reward thyself; that restless head of wickedness in the grave will brood no treason."—Southey, *Roderick, etc.*, xx., xxii. (1814).

Orphan of China, a drama by Murphy. Zaphimri, the sole survivor of the royal race of China, was committed in infancy to Zamti, the mandarin, that he might escape from the hand of Ti'mur-kan', the Tartar conqueror. Zamti

brought up Zaphimri as his son, and sent Hamet, his real son, to Corea, where he was placed under the charge of Morat. Twenty years afterwards, Hamet led a band of insurgents against Timurkan, was seized, and ordered to be put to death under the notion that he was "the orphan of China." Zaphimri, hearing thereof, went to the Tartar and declared that he, not Hamet, was the real prince; whereupon Timurkan ordered Zamti and his wife, Mandanê, with Hamet and Zaphimri, to be seized. Zamti and Mandanê were ordered to the torture, to wring from them the truth. In the interim, a party of insurgent Chinese rushed into the palace, killed the king, and established "the orphan of China" on the throne of his fathers (1759).

Orphan of the Frozen Sea, Martha, the daughter of Ralph de Lascours (captain of the *Uran'ia*) and his wife, Louise. The crew having rebelled, the three, with their servant, Bar'abas, were cast adrift in a boat, which ran on an iceberg in the Frozen Sea. Ralph thought it was a small island, but the iceberg broke up, both Ralph and his wife were drowned, but Barabas and Martha escaped. Martha was taken by an Indian tribe, which brought her up and named her Orgari'ta ("withered wheat"), from her white complexion. In Mexico she met with her sister, Diana, and her grandmother, Mde. de Theringe (2 *syl.*), and probably married Horace de Brienne.—E. Stirling, *Orphan of the Frozen Sea* (1856).

Orphan of the Temple, Marie Thérèse Charlotte, duchess d'Angoulême, daughter of Louis XVI.; so called from the Temple, where she was imprisoned. She was called "The Modern Antig'onê" by her uncle, Louis XVIII.



Orpheus

G. Moreau, Artist

Ad. Lalauze, Engraver

*“T*HUS Orpheus lies, slain by the tiger-hearted Mœnads! And through those lips, to whose music even the rocks would listen, and which the wild-beasts understood, his life breathed forth, borne away upon the wind. His beautiful body was torn to pieces, and his limbs were scattered over the land. Thou, Hebrus, did'st receive the head of the sacred poet and his lyre, and—oh strange! while they rolled together down the stream, the lyre complained for its master in mournful strains.”

Ovid's "Metamorphoses."

*“What could the Muse herself that Orpheus bore,
The Muse herself for her enchanting son,
Whom universal nature did lament,
When by the rout that made the hideous roar,
His gory visage down the stream was sent,
Down the swift Hebrus to the Lesbian shore?”*

Milton's "Lycidas."



Orphant Annie. A bound girl, who is credited by *l'enfant terrible* of the household with the goblin-lore he lavishes upon a visitor, this being the moral:

"You better mind yer parents and yer teachers
 fond and dear,
 An' churish 'em 'at loves you an' dry the or-
 phant's tear,
 An' he'p the poor an' needy ones 'at clusters
 all about,
 Er the gobble-uns 'll git you
 Ef you
 Don't
 Watch
 Out!"

James Whitcomb Riley, *The Boss Girl and Other Sketches* (1886).

Orpheus. (For a parallel fable, see WAINAMOINEN.)

Orpheus and Eurydice (4 syl.), Glück's best opera (*Orfeo*). Libretto by Calzabigi, who also wrote for Glück the libretto of *Alceste* (1767). King produced an English version of *Orpheus and Eurydice*.

** The tale is introduced by Pope in his *St. Cecilia's Ode*.

Of Orpheus now no more let poets tell,
 To bright Cecilia greater power is given;
 His numbers raised a shade from hell,
 Hers lift the soul to heaven.
 Pope, *St. Cecilia's Day* (1709).

Orpheus of Highwaymen, John Gay, author of *The Beggars' Opera* (1688-1732).

Orpheus of the Green Isle (*The*), Furlough O'Carolan, poet and musician (1670-1738).

Or'raca (*Queen*), wife of Affonso II. The legend says that five friars of Morocco, went to her, and said, "Three things we prophesy to you: (1) we five shall all suffer martyrdom; (2) our bodies will be brought to Coimbra; and (3) which ever

see our relics the first, you or the king, will die the same day." When their bodies were brought to Coimbra, the king told Queen Orraca she must join the procession with him. She pleaded illness, but Affonso replied the relics would cure her; so they started on their journey. As they were going, the queen told the king to speed on before, as she could not travel so fast; so he speeded on with his retinue, and started a boar on the road. "Follow him!" cried the king, and they went after the boar and killed it. In the mean time, the queen reached the procession, fully expecting her husband had joined it long ago; but lo! she beheld him riding up with great speed. That night the king was aroused at midnight with the intelligence that the queen was dead.—Southey, *Queen Orraca* (1838); Francisco Manoel da Esperança, *Historia Sarafica* (eighteenth century).

Orrock (*Puggie*), a sheriff's officer at Fairport.—Sir W. Scott, *The Antiquary* (time, George III.).

Orsin, one of the leaders of the rabble rout that attacked Hudibras at the bear-baiting.—S. Butler, *Hudibras* (1663).

Orsi'ni (*Maffio*), a young Italian nobleman, whose life was saved by Genna'ro at the battle of Rim'ini. Orsini became the fast friend of Gennaro, but both were poisoned by the Princess Neg'roni at a banquet.—Donizetti, *Lucrezia di Borgia* (opera, 1834).

Orsi'no, duke of Illyria, who sought the love of Olivia, a rich countess; but Olivia gave no encouragement to his suit, and the duke moped and pined, leaving manly sports for music and other effeminate employments. Viola entered the

duke's service as a page, and soon became a great favorite. When Olivia married Sebastian (Viola's brother), and the sex of Viola became known, the duke married her, and made her duchess of Illyria.—Shakespeare, *Twelfth Night* (1614).

Orson, twin brother of Valentine, and son of Bellisant. The twin-brothers were born in a wood near Orleans, and Orson was carried off by a bear, which suckled him with its cubs. When he grew up he became the terror of France, and was called "The Wild Man of the Forest." Ultimately, he was reclaimed by his brother Valentine, overthrew the Green Knight, and married Fezon, daughter of the duke of Savary, in Aquitaine.—*Valentine and Orson* (fifteenth century).

Orson and Ellen. Young Orson was a comely young farmer from Taunton, stout as an oak, and very fond of the lasses, but he hated matrimony, and used to say, "the man who can buy milk is a fool to keep a cow." While still a lad, Orson made love to Ellen, a rustic maiden; but, in the fickleness of youth, forsook her for a richer lass, and Ellen left the village, wandered far away, and became waiting maid to old Boniface, the innkeeper. One day Orson happened to stop at this very inn, and Ellen waited on him. Five years had passed since they had seen each other, and at first neither knew the other. When, however, the facts were known, Orson made Ellen his wife, and their marriage feast was given by Boniface himself.—Peter Pindar [Dr. Wolcot], *Orson and Ellen* (1809).

Ortel'ius (*Abraham*), a Dutch geographer, who published in 1570, his *Theatrum Orbis Terræ*, or *Universal Geography* (1527–1598).

I more could tell to prove the place our own,
Than by his spacious maps are by Ortelius
shown.

Drayton, *Polyolbion*, vi. (1612).

Ortheris, cockney companion of Mulvaney. He suffers violently from homesickness in India.—Rudyard Kipling, *Soldiers Three*.

Orthodoxy. When Lord Sandwich said, "he did not know the difference between orthodoxy and heterodoxy," Warburton, bishop of Gloucester, replied, "Orthodoxy, my lord, is *my* doxy, and heterodoxy is *another man's* doxy."

Orthodoxy (*The Father of*), Athanasius (296–373).

Orthrus, the two-headed dog of Eurytion, the herdsman of Geryon'eo. It was the progeny of Typha'on and Echidna.

With his two-headed dogge that Orthrus hight,
Orthrus begotten by great Typhaon
And foule Echidna in the house of Night.

Spenser, *Faëry Queen*, v., 10 (1596).

Ortwine (2 *syl.*), knight of Metz, sister's son of Sir Hagan of Trony, a Burgundian.—*The Nibelungen Lied* (eleventh century).

Or'ville (*Lord*), the amiable and devoted lover of Evelina, whom he ultimately marries.—Miss Burney, *Evelina* (1778).

Osbaldistone (*Mr.*), a London merchant.

Frank Osbaldistone, his son, in love with Diana Vernon, whom he marries.

Sir Hildebrand Osbaldistone, of Osbaldistone Hall, uncle of Frank, his heir.

His Sons were: Percival, "the sot;" Thorncliffe, "the bully;" John, "the gamekeeper;" Richard, "the horse-jockey;"



Orpheus and Eurydice

L. Thiersch, Artist

Von Walla, Engraver



ORPHEUS was noted for his skill in music. He loved the nymph Eurydice, but she was stung by a serpent and died. In his desire to restore her to life, Orpheus descended to Hades. By his music he persuaded Pluto and Proserpina to allow Eurydice to return to the earth. They coupled the permission with the condition that Orpheus was not to look back as he quitted Hades. He obeyed the command until he had nearly reached the iron gate of Hades, when he glanced back to see if Eurydice were following him. Mercury caught her in his arms and carried her back to the lower world.

*“Or bid the soul of Orpheus sing
Such notes as, warbled to the string,
Drew iron tears down Pluto’s cheek,
And made Hell grant what love did seek.”*

Milton’s “Il Penseroso.”



ORPHEUS AND EURYDICE.

Wilfred, "the fool;" and Rashleigh, "the scholar," a perfidious villain killed by Rob Roy. — Sir W. Scott, *Rob Roy* (time, George I.).

Rob Roy Macgregor was dramatized by Pocock.

Osborne (Mr.), a hard, money-loving, purse-proud, wealthy London merchant, whose only gospel was that "according to Mammon." He was a widower, and his heart of hearts was to see his son, Captain George, marry a rich mulatto. While his neighbor, Sedley, was prosperous, old Sedley encouraged the love-making of George and Miss Sedley; but when old Sedley failed, and George dared to marry the bankrupt's daughter, to whom he was engaged, the old merchant disinherited him. Captain George fell on the field of Waterloo, but the heart of old Osborne would not relent, and he allowed the widow to starve in abject poverty. He adopted, however, the widow's son George, and brought him up in absurd luxury and indulgence. A more detestable cad than old Sedley cannot be imagined.

Maria and *Jane Osborne*, daughters of the merchant, and of the same mould. Maria married Frederick Bullock, a banker's son.

Captain George Osborne, son of the merchant; selfish, vain, extravagant, and self-indulgent. He was engaged to Amelia Sedley, while her father was in prosperity, and Captain Dobbin induced him to marry her after the father was made a bankrupt. Happily, George fell on the field of Waterloo, or one would never vouch for his conjugal fidelity. — Thackeray, *Vanity Fair* (1848).

Oscar, son of Ossian and grandson of Fingal. He was engaged to Malvi'na, daughter of Toscar, but before the day of

marriage arrived, he was slain in Ulster, fighting against Cairbar, who had treacherously invited him to a banquet and then slew him, A.D. 296. Oscar is represented as most brave, warm-hearted, and impetuous, most submissive to his father, tender to Malvina, and a universal favorite.

Oscar Roused from Sleep. "Caolt took up a huge stone and hurled it on the hero's head. The hill for three miles round shook with the reverberation of the blow, and the stone, rebounding, rolled out of sight. Whereupon Oscar awoke, and told Caolt to reserve his blows for his enemies."

Gun thog Caoilte a chlach nach gàn,
Agus a n' aighai' chiean gun bhual;
Tri mil an tulloch gun chri.

Gaelic Romances.

Oscar Dubourg. Amiable, affectionate young fellow, betrothed to blind Lucilla Finch. To cure the epilepsy attendant upon an injury to his head, he takes nitrate of silver, concealing the discoloration of his complexion caused by the drug from the knowledge of his betrothed, who has a nervous horror of ugliness and deformity. When she regains her sight, he leaves her because he dares not disclose the truth that she has mistaken his brother for himself, and does not enter her presence until her sight again leaves her. — Wilkie Collins, *Poor Miss Finch*.

Os'ewald (3 *syl.*), the reeve, of "the carpenter's craft," an old man. — Chaucer, *Canterbury Tales* (1388).

Oseway (*Dame*), the ewe, in the beast-epic of *Reynard the Fox* (1498).

O'Shanter (*Tam*), a farmer, who, returning home from Ayr very late and well-soaked with liquor, had to pass the

kirk of Alloway. Seeing it was illuminated, he peeped in, and saw there the witches and devils dancing, while old Clootie was blowing the bagpipes. Tam got so excited that he roared out to one of the dancers, "Weel done, Cutty Sark!" In a moment all was dark. Tam now spurred his "grey mare Meg" to the top of her speed, while all the fiends chased after him. The river Doon was near, and Tam just reached the middle of the bridge when one of the witches, whom he called Cutty Sark, reached him; but it was too late—he had passed the *middle* of the stream, and was out of the power of the crew. Not so his mare's tail—that had not yet passed the magic line, and Cutty Sark, clinging thereto, dragged it off with an infernal wrench.—R. Burns, *Tam O'Shanter*.

Osiris, judge of the dead, brother and husband of Isis. Osiris is identical with Adonis and Thammuz. All three represent the sun, six months above the equator, and six months below it. Adonis passed six months with Aphrodîtê in heaven, and six months with Persephônê in hell. So Osiris in heaven was the beloved of Isis, but in the land of darkness was embraced by Nephtys.

Osiris, the sun; *Isis*, the moon.

They [*the priests*] wore rich mitres shaped like
the moon,
To show that Isis doth the moon portend,
Like as Osiris signifies the sun.

Spenser, *Faëry Queen*, v. 7 (1596).

Osman, sultan of the East, the great conqueror of the Christians, a man of most magnanimous mind and of noble generosity. He loved Zara, a young Christian captive, and was by her beloved with equal ardor and sincerity. Zara was the daughter of Lusignan d'Outremer, a

Christian king of Jerusalem; she was taken prisoner by Osman's father, with her elder brother, Nerestan, then four years old. After twenty years' captivity, Nerestan was sent to France for ransom, and on his return presented himself before the sultan, who fancied he perceived a sort of intimacy between the young man and Zara, which excited his suspicion and jealousy. A letter, begging that Zara would meet him in a "secret passage" of the seraglio, fell into the sultan's hands, and confirmed his suspicions. Zara went to the rendezvous, where Osman met her and stabbed her to the heart. Nerestan was soon brought before him, and told him he had murdered his sister, and all he wanted of her was to tell her of the death of her father, and to bring her his dying benediction. Stung with remorse, Osman liberated all his Christian captives, and then stabbed himself.—Aaron Hill, *Zara* (1735).

*** This tragedy is an English adaptation of Voltaire's *Zaïre* (1733).

Osmand, a necromancer, who, by enchantment, raised up an army to resist the Christians. Six of the champions were enchanted by Osmand, but St. George restored them. Osmand tore off his hair, in which lay his spirit of enchantment, bit his tongue in two, disembowelled himself, cut off his arms, and died.—R. Johnson, *Seven Champions of Christendom*, i. 19 (1617).

Osmond, an old Varangian guard.—Sir W. Scott, *Count Robert of Paris* (time, Rufus).

Osmond (*Gilbert*), the incarnation of polished selfishness. He deserts one woman, who has sacrificed everything for him, and marries Isabel Archer for her money; eyes his only child as he might a

pretty puppet, and sends her back to her convent upon finding that she will not increase his social consequence by marrying an English nobleman.—Henry James, Jr., *Portrait of a Lady* (1881).

Osmyn, *alias* ALPHONSO, son of Anselmo, king of Valentia, and husband of Alme'ria, daughter of Manuel, king of Grana'da. Supposed to have been lost at sea, but in reality cast on the African coast, and tended by Queen Zara, who falls in love with him. Both are taken captive by Manuel, and brought to Granada. Here Manuel falls in love with Zara, but Zara retains her passionate love for Alphonso. Alphonso makes his escape, returns at the head of an army to Granada, finds both the king and Zara dead, but Almeria, being still alive, becomes his acknowledged bride.—W. Congreve, *The Mourning Bride* (1697).

Osric, a court fop, contemptible for his affectation and finical dandyism. He is made umpire by King Claudius, when Laertès and Hamlet "play" with rapiers in "friendly" combat.—Shakespeare, *Hamlet* (1596).

Osse'o, son of the Evening Star, whose wife was O'weenee. In the Northland there were once ten sisters of surpassing beauty; nine married beautiful young husbands, but the youngest, named Oweenee, fixed her affections on Osseo, who was "old, poor and ugly," but "most beautiful within." All being invited to a feast, the nine set upon their youngest sister, taunting her for having married Osseo; but forthwith Osseo leaped into a fallen oak, and was transformed into a most handsome young man, his wife to a very old woman, "wrinkled and ugly," but his love changed not. Soon another change

occurred; Oweenee resumed her former beauty, and all the sisters and their husbands were changed to birds, who were kept in cages about Osseo's wigwam. In due time a son was born, and one day he shot an arrow at one of the caged birds, and forthwith the nine, with their husbands, were changed to pygmies.

From the story of Osseo
Let [us] learn the fate of jesters.
Longfellow, *Hiawatha*, xii. (1855).

Ossian, the warrior-bard. He was son of Fingal (king of Morven) and his first wife, Ros-crana (daughter of Cormac, king of Ireland).

His wife was Evir-Allen, daughter of Branno (a native of Ireland); and his son was Oscar.

Oswald, steward to Goneril, daughter of King Lear.—Shakespeare, *King Lear* (1605).

Oswald, the cup-bearer to Cedric, the Saxon, of Rotherwood.—Sir W. Scott, *Ivanhoe* (time, Richard I.).

Oswald (*Prince*), being jealous of Gondibert, his rival for the love of Rhodalind (the heiress of Aribert, king of Lombardy), headed a faction against him. A battle was imminent, but it was determined to decide the quarrel by four combatants on each side. In this combat Oswald was slain by Gondibert.—Sir W. Davenant, *Gondibert*, i. (died 1668).

Othello, the Moor, commander of the Venetian army. Iago was his ensign or ancient. Desdemona, the daughter of Brabantio, the senator, fell in love with the Moor, and he married her; but Iago, by his artful villainy, insinuated to him such a tissue of circumstantial evidence

of Desdemona's love for Cassio, that Othello's jealousy being aroused, he smothered her with a pillow, and then killed himself.—Shakespeare, *Othello* (1611).

*** The story of this tragedy is taken from the novelletti of Giovanni Giraldo Cinthio (died 1573).

Addison says of Thomas Betterton (1635–1710): “The wonderful agony which he appeared in when he examined the circumstance of the handkerchief in the part of ‘Othello,’ and the mixture of love that intruded on his mind at the innocent answers of ‘Desdemona,’ . . . were the perfection of acting.” Donaldson, in his *Recollections*, says that Spranger Barry (1719–1777) was the beau-ideal of an “Othello;” and C. Leslie, in his *Autobiography*, says the same of Edmund Kean (1787–1833).

Otho, the lord at whose board Count Lara was recognized by Sir Ezzelin. A duel was arranged for the next day, and the contending parties were to meet in Lord Otho's hall. When the time of meeting arrived, Lara presented himself, but no Sir Ezzelin put in his appearance; whereupon Otho, vouching for the knight's honor, fought with the count, and was wounded. On recovering from his wound, Lord Otho became the inveterate enemy of Lara, and accused him openly of having made away with Sir Ezzelin. Lara made himself very popular, and headed a rebellion; but Lord Otho opposed the rebels, and shot him.—Byron, *Lara* (1814).

Otnit, a legendary emperor of Lombardy, who gains the daughter of the soldan for wife, by the help of Elberich, the dwarf.—*The Heldenbuch* (twelfth century).

Otranto (*Tancred, prince of*), a crusader.

Ernest of Otranto, page of the prince of Otranto.—Sir W. Scott, *Count Robert of Paris* (time, Rufus).

Otranto (The Castle of), a romance by Horace Walpole (1769).

O'Trigger (*Sir Lucius*), a fortune-hunting Irishman, ready to fight every one, on any matter, at any time.—Sheridan, *The Rivals* (1775).

Otta'vio (*Don*), the lover of Donna Anna, whom he was about to make his wife, when Don Giovanni seduced her and killed her father (the commandant of the city) in a duel.—Mozart, *Don Giovanni* (opera, 1787).

Otto, duke of Normandy, the victim of Rollo, called “The Bloody Brother.”—Beaumont and Fletcher, *The Bloody Brother* (1639).

Ot'uel (*Sir*), a haughty and presumptuous Saracen, miraculously converted. He was a nephew of Ferragus or Ferracute, and married a daughter of Charlemagne.

Ouida, an infantile corruption of Louisa. The full name is Louise de la Ramée, authoress of *Under Two Flags* (1867), and many other novels.

Outalissi, eagle of the Indian tribe of Onei'da, the death-enemies of the Hurons. When the Hurons attacked the fort under the command of Waldegrave (2 *syl.*), a general massacre was made, in which Waldegrave and his wife was slain. But Mrs. Waldegrave, before she died, com-

Ottilia and the Child

P. P. Prudhon, Artist



“OTTILIA’S favorite walk, sometimes alone sometimes with the child, was down below, towards the plane-trees; along a pleasant foot-path leading directly to the point where one of the boats was kept chained in which people used to go across the water.”

Goethe’s “Elective Affinities.”



OTTILIA AND THE CHILD.

mitted her boy, Henry, to the charge of Outalissi, and told him to place the child in the hands of Albert of Wyoming, her friend. This Outalissi did. After a lapse of fifteen years, one Brandt, at the head of a mixed army of British and Indians, attacked Oneida, and a general massacre was made; but Outalissi, wounded, escaped to Wyoming, just in time to give warning of the approach of Brandt. Scarcely was this done, when Brandt arrived. Albert and his daughter, Gertrude, were both shot, and the whole settlement was extirpated.—Campbell, *Gertrude of Wyoming* (1809).

Outis (Greek for “nobody”), a name assumed by Odysseus (*Ulysses*) in the cave of Polypheme (3 *syl.*). When the monster roared with pain from the loss of his eye, his brother giants demanded who was hurting him. “Outis” (*Nobody*), thundered out Polypheme, and his companions left him.—Homer, *Odyssey*.

Outram (*Lance*), park-keeper to Sir Geoffrey Peveril.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Overdees (*Rowley*), a highwayman.—Sir W. Scott, *Guy Mannering* (time, George II.).

O’verdo (*Justice*), in Ben Jonson’s *Bartholomew Fair* (1614).

Overdone (*Mistress*), a bawd.—Shakespeare, *Measure for Measure* (1603).

Overreach (*Sir Giles*), Wellborn’s uncle. An, unscrupulous, hard-hearted rascal, grasping and proud. He ruined the estates both of Wellborn and Allworth, and by overreaching grew enormously rich. His ambition was to see his daughter Margaret marry a peer; but the

overreacher was overreached. Thinking Wellborn was about to marry the rich dowager Allworth, he not only paid all his debts, but supplied his present wants most liberally, under the delusion “if she prove his, all that is her’s is mine.” Having thus done, he finds that Lady Allworth does not marry Wellborn, but Lord Lovell. In regard to Margaret, fancying she was sure to marry Lord Lovell, he gives his full consent to her marriage; but finds she returns from church not Lady Lovell, but Mrs. Allworth.—Massinger, *A New Way to Pay Old Debts* (1628).

*** The prototype of “Sir Giles Overreach” was Sir Giles Mompesson, a usurer outlawed for his misdeeds.

Overs (*John*), a ferryman who used to ferry passengers from Southwark to the City, and accumulated a considerable hoard of money by his savings. On one occasion, to save the expenses of board, he simulated death, expecting his servants would fast till he was buried; but they broke into his larder and cellar and held riot. When the old miser could bear it no longer he started up and belabored his servants right and left; but one of them struck the old man with an oar and killed him.

Mary Overs, the beautiful daughter of the ferryman. Her lover, hastening to town, was thrown from his horse, and died. She then became a nun, and founded the church of St. Mary Overs on the site of her father’s house.

Overton (*Colonel*), one of Cromwell’s officers.—Sir W. Scott, *Woodstock* (time, Commonwealth).

Ovid (*The French*), Du Bellay; also called “The Father of Grace and Elegance” (1524–1560).

Ovid and Corinna. Ovid disguises, under the name of Corinna, the daughter of Augustus, named Julia, noted for her beauty, talent and licentiousness. Some say that Corinna was Livia, the wife of Augustus.—*Amor.*, i. 5.

So was her heavenly body comely raised
On two faire columnes; those that Ovid praised
In Julia's borrowed name.

O'wain (Sir), the Irish knight of King Stephen's court, who passed through St. Patrick's purgatory by way of penance.—Henry of Saltrey, *The Descent of Owain* (1153).

O'weenee, the youngest of ten sisters, all of surpassing beauty. She married Osseo, who was "old, poor, and ugly," but "most beautiful within." (See OSSEO.)—Longfellow, *Hiawatha*, xii. (1855).

Owen (Sam), groom of Darsie Latimer, i.e. Sir Arthur Darsie Redgauntlet.—Sir W. Scott, *Redgauntlet* (time, George III.).

Owen, confidential clerk of Mr. Osbaldistone, senior.—Sir W. Scott, *Rob Roy* (time, George I.).

Owen (Sir), passed in dream through St. Patrick's purgatory. He passed the convent gate, and the warden placed him in a coffin. When the priests had sung over him the service of the dead, they placed the coffin in a cave, and Sir Owen made his descent. He came first to an ice desert, and received three warnings to retreat, but the warnings were not heeded, and a mountain of ice fell on him. "Lord, Thou canst save!" he cried, as the ice fell, and the solid mountain became like dust, and did Sir Owen no harm. He next came to a lake of fire, and a demon pushed him in. "Lord, Thou canst save!" he

cried, and angels carried him to paradise. He woke with ecstasy, and found himself lying before the cavern's mouth.—R. Southey, *St. Patrick's Purgatory* (from the *Fabliaux* of M. le Grand).

Owen Meredith, Robert Bulwer Lytton, afterwards Lord Lytton, son of the poet and novelist (1831–1892).

Owl (The), sacred to Minerva, was the emblem of Athens.

Owls hoot in B^z and G^z, or in F[#] and A^b.—Rev. G. White, *Natural History of Selborne*, xlv. (1789).

Owl a Baker's Daughter (The). Our Lord once went into a baker's shop to ask for bread. The mistress instantly put a cake in the oven for Him, but the daughter, thinking it to be too large, reduced it to half the size. The dough, however, swelled to an enormous bulk, and the daughter cried out, "Heugh! heugh! heugh!" and was transformed into an owl.

Well, God 'ield you! They say the owl was a baker's daughter.—Shakespeare, *Hamlet* (1596).

Ox (The Dumb), St. Thomas Aquinas; so named by his fellow-students on account of his taciturnity (1224–1274).

An ox once spoke as learned men deliver.—Beaumont and Fletcher, *Rule a Wife and Have a Wife*, iii. 1 (1640).

Ox. The black ox hath trod on his foot, he has married and is hen-pecked; calamity has befallen him. The black ox was sacrificed to the infernals, and was consequently held accursed. When Tusser says the best way to thrive is to get married, the objector says:

Why, then, do folk this proverb put,
"The black ox near trod on thy foot,"
If that way were to thrive?

Wiving and Thriving, lvii. (1557).

Prince Ottocar and Max

Eugen Klimsch, Artist

Theodor Birckner, Engraver



PRINCE OTTOCAR and his courtiers are assembled to see Max make the trial shot.

Ottocar.

"Well, young huntsman, one more shot such as the first three of this morning, and you are secure." (Looking about.) "Do you see yonder dove? That will be an easy shot."

(Max aims. At this moment Agatha and the bridesmaids appear between the trees.)

Agatha (calling to Max).

"Do not fire, I am the dove!"

(The Hermit appears as Max fires, and leads Agatha away. In a moment she reappears.)

Chorus.

"To Heaven give thanks and praises,

For see, fair Agatha lives!

She lives again! Oh, thanks to heaven!"

Weber's "Der Freischütz."



PRINCE OTTOCAR AND MAX.

The black ox had not trode on his or her foote;
But ere his branch of blesse could reach any roote,
The flowers so faded that in fifteen weekes
A man might copy the change in the cheekes
Both of the poore wretch and his wife.

Heywood (1646).

Oxford (*John, earl of*), an exiled Lancastrian. He appears with his son Arthur as a travelling merchant, under the name of Philipson.

*** *The son of the merchant Philipson is Sir Arthur de Vere.*

The countess of Oxford, wife of the earl.—Sir W. Scott, *Anne of Geierstein* (time, Edward IV.).

Oxford (*The young earl of*), in the court of Queen Elizabeth.—Sir W. Scott, *Kenilworth* (time, Elizabeth).

Ozair (2 *syll.*), a prophet. One day, riding on an ass by the ruins of Jerusalem, after its destruction by the Chaldeans, he doubted in his mind whether God could raise the city up again. Whereupon God caused him to die, and he remained dead a hundred years, but was then restored to life. He found the basket of figs and cruse of wine as fresh as when he died, but his ass was a mass of bones. While he still looked, the dry bones came together, received life, and the resuscitated ass began to bray. The prophet no longer doubted the power of God to raise up Jerusalem from its ruins.—*Al Korán*, ii. (Sale's notes).

*** This legend is based on *Neh. ii. 12-20*.



PLACENTIUS, the Dominican, wrote a poem of 253 Latin hexameters, called *Pugna Porcorum*, every word of which begins with the letter *p* (died 1548). It

begins thus:

Plaudite, Porcelli, porcorum pigra propago
Progreditur . . . etc.

There was one composed in honor of Charles le Chauve, every word of which began with *c*.

The best known alliterative poem in English is the following:—

An Austrian army, awfully arrayed,
Boldly by battery besieged Belgrade.
Cossack commanders, cannonading, come,
Dealing destruction's devastating doom;
Every endeavor engineers essay
For fame, for fortune, forming furious fray.
Gaunt gunners grapple, giving gashes good;
Heaves high his head heroic hardihood.
Ibrahim, Islam, Ismael, imps in ill,
Jostle John, Jarovlitz, Jem, Joe, Jack, Jill;
Kick kindling Kutusoff, kings' kinsmen kill;

Labor low levels loftiest, longest lines;
Men march 'mid moles, 'mid mounds, 'mid murderous mines.

Now nightfall's nigh, now needful nature nods,
Opposed, opposing, overcoming odds.

Poor peasants, partly purchased, partly pressed,
Quite quaking, "Quarter! Quarter!" quickly quest.

Reason returns, recalls redundant rage,
Saves sinking soldiers, softens signiors sage.
Truce, Turkey, truce! truce, treacherous Tartar train!

Unwise, unjust, unmerciful Ukraine!
Vanish, vile vengeance! vanish, victory vain!
Wisdom walls war—wails warring words. What were

Xerxes, Xantippê, Ximenês, Xavier?
Yet Yassy's youth, ye yield your youthful yest
Zealously, zanies, zealously, zeal's zest.

From H. Southgate, *Many Thoughts on Many Things*.

Tusser has a poem of twelve lines, in rhyme, every word of which begins with *t*. The subject is on *Thriftiness* (died 1580).

P's (*The Five*), William Oxberry, prin-

ter, poet, publisher, publican and player (1784-1824).

Pache (*J. Nicolas*), a Swiss by birth. He was minister of war in 1792, and maire de Paris 1793. Pache hated the Girondists, and at the fall of Danton, was imprisoned. After his liberation, he retired to Thym-le-Moutiers (in the Ardennes), and died in obscurity (1740-1823).

Swiss Pache sits sleek-headed, frugal, the wonder of his own ally for humility of mind. . . . Sit there, Tartuffe, till wanted.—Carlyle.

Pacific (*The*), Amadeus VIII., count of Savoy (1383, 1391-1439, abdicated, and died 1451).

Frederick III., emperor of Germany (1415, 1440-1493).

Olaus III. of Norway (*, 1030-1093).

Pac'olet, a dwarf, "full of great sense and subtle ingenuity." He had an enchanted horse, made of wood, with which he carried off Valentine, Orson and Clerimond from the dungeon of Ferrägus. This horse is often alluded to. "To ride Pacolet's horse" is a phrase for *going very fast*.—*Valentine and Orson*, fifteenth century).

Pacolet, a familiar spirit.—Steele, *The Tatler* (1709).

Pacolet, or NICK STRUMPFER, the dwarf servant of Norna "of the Fitful Head."—Sir W. Scott, *The Pirate* (time William III.).

Pacomo (*St.*), an Egyptian, who lived in the fourth century. It is said that he could walk among serpents unhurt; and when he had occasion to cross the Nile, he was carried on the back of a crocodile.

The hermit fell on his knees before an image of St. Pacomo, which was glued to the wall.—Lesage, *Gil Blas*, iv. 9 (1724).

Paddington (*Harry*), one of Macheath's gang of thieves. Peachum describes him as a "poor, petty-larceny rascal, without the least genius. That fellow," he says, "though he were to live for six months, would never come to the gallows with credit" (act i. 1).—Gay, *The Beggar's Opera* (1727).

Paddy, an Irishman. A corruption of *Padhrig*, Irish for Patrick.

Padlock (*The*), a comic opera by Bick-erstaff. Don Diego (2 *syl.*), a wealthy lord of 60, saw a country maiden named Leonora, to whom he took a fancy, and arranged with the parents to take her home with him and place her under the charge of a duenna for three months, to see if her temper was as sweet as her face was pretty; and then either "to return her to them spotless, or make her his lawful wife." At the expiration of the time, the don went to arrange with the parents for the wedding, and locked up his house, giving the keys to Ursula, the duenna. To make assurance doubly sure, he put a padlock on the outer door, and took the key with him. Leander, a young student, smitten with the damsel, laughed at locksmiths and duennas, and, having gained admission into the house, was detected by Don Diego, who returned unexpectedly. The old don, being a man of sense, perceived that Leander was a more suitable bridegroom than himself, so he not only sanctioned the alliance, but gave Leonora a handsome wedding dowry (1768).

Pæan, the physician of the immortals.

Pæa'na, daughter of Corflambo, "fair as ever yet saw living eye," but "too loose of life and eke too light." Pæana fell in love with Amias, a captive in her father's.

dungeon; but Amias had no heart to give away. When Placidæ was brought captive before Pæana, she mistook him for Amias, and married him. The poet adds, that she thenceforth so reformed her ways "that all men much admired the change, and spake her praise."—Spenser, *Faëry Queen*, iv. 9 (1596).

Pagan, a fay who loved the Princess Imis; but Imis rejected his suit, as she loved her cousin, Philax. Pagan, out of revenge, shut them up in a superb crystal palace, which contained every delight except that of leaving it. In the course of a few years, Imis and Philax longed as much for a separation as, at one time, they wished to be united.—Comtesse D'Aunoy, *Fairy Tales* ("Palace of Revenge," 1682).

Page (Mr.), a gentleman living at Windsor. When Sir John Falstaff made love to Mrs. Page, Page himself assumed the name of Brooke, to outwit the knight. Sir John told the supposed Brooke his whole "course of wooing," and how nicely he was bamboozling the husband. On one occasion, he says, "I was carried out in a buck-basket of dirty linen before the very eyes of Page, and the deluded husband did not know it." Of course, Sir John is thoroughly outwitted and played upon, being made the butt of the whole village.

Mrs. Page, wife of Mr. Page of Windsor. When Sir John Falstaff made love to her, she joined with Mrs. Ford to dupe him and punish him.

Anne Page, daughter of the above, in love with Fenton. Slender calls her "the sweet Anne Page."

William Page, Anne's brother, a school-boy.—Shakespeare, *Merry Wives of Windsor* (1595).

Page (Sir Francis), called "The Hanging Judge" (1661–1741).

Slander and poison dread from Delia's rage;
Hard words or hanging if your judge be Page.
Pope.

Page (Ruth). A dainty little miss, bright, happy and imaginative, called sometimes "Teenty-Taunty." Her head is full of fairy-lore, and when she tumbles into the water one day, she dreams in her swoon of Fairy-Land and the wonders thereof, of a bunch of forget-me-nots she was to keep alive if she would have her mother live, and so many other marvelous things, that her distressed father opines that "the poor child would be rational enough, if she had not read so many fairy-books."—John Neal, *Goody Gracious and the Forget-me-not* (183–).

Paget (The Lady), one of the ladies of the bedchamber in Queen Elizabeth's court.—Sir W. Scott, *Kenilworth* (time, Elizabeth).

Paine (Squire). "Hard-headed, hard fe'tured Yankee," whose conversion to humanity and Christianity is effected by Roxanna Keep.

She "drilled the hole, an' put in the powder of the Word, an' tamped it down with some pretty stiff facts . . . but *the Lord fired the blast Himself*."—Rose Terry Cooke, *Somebody's Neighbors* (1881).

Painter of Nature. Remi Belleau, one of the Pleiad poets, is so called (1528–1577).

The Shepherdes Calendar, by Spenser, is largely borrowed from Belleau's *Song of April*.

Painter of the Graces. Andrea Appiani (1754–1817).

Painters.

A Bee. Quentin Matsys, the Dutch painter, painted a bee so well that the artist Mandyn thought it a real bee, and proceeded to brush it away with his handkerchief (1450-1529).

A Cow. Myro carved a cow so true to nature that bulls mistook it for a living animal (B.C. 431).

A Curtain. Parrhasios painted a curtain so admirably that even Zeuxis, the artist, mistook it for real drapery (B.C. 400).

A Fly. George Alexander Stevens says, in his *Lectures on Heads*:

I have heard of a connoisseur who was one day in an auction-room where there was an inimitable piece of painting of fruits and flowers. The connoisseur would not give his opinion of the picture till he had first examined the catalogue; and, finding it was done by an Englishman, he pulled out his eye-glass. "Oh, sir," says he, "those English fellows have no more idea of genius than a Dutch skipper has of dancing a cotillion. The dog has spoiled a fine piece of canvas; he is worse than a Harp Alley sign-post dauber. There's no keeping, no perspective, no foreground. Why, there now, the fellow has actually attempted to paint a fly upon that rosebud. Why, it is no more like a fly than I am like—;" but, as he approached his finger to the picture, the fly flew away (1772).

Grapes. Zeuxis (2 syl.) a Grecian painter, painted some grapes so well that birds came and pecked at them, thinking them real grapes (B.C. 400).

A Horse. Apellês painted Alexander's horse Bucephalos so true to life that some mares came up to the canvas neighing, under the supposition that it was a real animal (about B.C. 334).

A Man. Velasquez painted a Spanish admiral so true to life that when King Felipe IV. entered the studio he mistook the painting for the man, and began reproving the supposed officer for neglecting his duty in wasting his time in the studio,

when he ought to have been with his fleet (1590-1660).

Accidental effects in painting.

Apellês, being at a loss to paint the foam of Alexander's horse, dashed his brush at the picture in a fit of annoyance, and did by accident what his skill had failed to do (about B.C. 334).

The same tale is told of Protog'enês, who dashed his brush at a picture, and thus produced "the foam of a dog's mouth," which he had long been trying in vain to represent (about B.C. 332).

Painters (Prince of). Parrhasios and Apellês are both so called (fourth century B.C.).

Painters' Characteristics.

ANGELO (*Michael*): an iron frame, strongly developed muscles, and an anatomical display of the human figure. The Æschylos of painters (1474-1564).

CARRACCI: eclectic artists, who picked out and pieced together parts taken from Correggio, Raphael, Titian and other great artists. If Michael Angelo is the Æschylos of artists, and Raphael the Sophoclês, the Carracci may be called the Euripidês of painters. I know not why in England the name is spelt with only one *r*.

CORREGGIO: known by his wonderful foreshortenings, his magnificent light and shade. He is, however, very monotonous (1494-1534).

CROME (*John*): an old woman in a red cloak walking up an avenue of trees (1769-1821).

DAVID: noted for his stiff, dry, pedantic, "highly classic" style, according to the interpretation of the phrase by the French in the first Revolution (1748-1825).

DOLCE (*Cario*): famous for his Madonnas, which were all finished with most extraordinary delicacy (1616-1686).

DOMENICHI'NO: famed for his frescoes,

correct in design and fresh in coloring (1581-1614).

GUIDO: his specialty is a pallid or bluish-complexioned saint, with saucer or up-lifted eyes (1574-1642).

HOLBEIN: characterized by bold relief, exquisite finish, force of conception, delicacy of tone, and dark background (1498-1554).

LORRAINE (*Claude*): a Greek temple on a hill, with sunny and highly finished classic scenery. Aerial perspective (1600-1682).

MURILLO: a brown-faced Madonna (1618-1682).

OMMEGANCK: sheep (1775-1826).

PERUGINO (*Pietro*): known by his narrow, contracted figures and scrumpy drapery (1446-1524).

POUSSIN: famous for his classic style. Reynolds says: "No works of any modern have so much the air of antique painting as those of Poussin" (1593-1665).

POUSSIN (*Gaspar*): a landscape painter, the very opposite of Claude Lorraine. He seems to have drawn his inspiration from Hervey's *Meditations Among the Tombs*, Blair's *Grave*, Young's *Night Thoughts*, and Burton's *Anatomy of Melancholy* (1613-1675).

RAPHAEL: the Sophoclès of painters. Angelo's figures are all gigantesque and ideal, like those of Æschylos. Raphael's are perfect human beings (1483-1520).

REYNOLDS: a portrait-painter. He presents his portraits in *bal masqué*, not always suggestive either of the rank or character of the person represented. There is about the same analogy between Watteau and Reynolds as between Claude Lorraine and Gaspar Poussin (1723-1792).

ROSA (*Salvator*): dark, inscrutable pictures, relieved by dabs of palette-knife. He is fond of savage scenery, broken rocks, wild caverns, blasted heaths, and so on (1615-1673).

RUBENS: patches of vermillion dabbed about the human figure, wholly out of harmony with the rest of the coloring (1577-1640).

STEEN (*Jan*): an old woman peeling vegetables, with another old woman looking at her (1636-1679).

TINTORETTI: full of wild fantastical inventions. He is called "The Lightning of the Pencil" (1512-1594).

TITIAN: noted for his broad shades of divers gradations (1477-1576).

VERONESE (*Paul*): noted for his great want of historical correctness and elegance of design; but he abounds in spirited banquets, sumptuous edifices, brilliant aerial spectres, magnificent robes, gaud, and jewellery (1530-1588).

WATTEAU: noted for his *fêtes galantes*, fancy-ball costumes, and generally gala-day figures (1684-1721).

Paix des Dames (*La*), the treaty of peace concluded at Cambray in 1529, between François I. of France and Karl V., emperor of Germany. So called because it was mainly negotiated by Louise of Savoy (mother of the French king), and Margaret, the emperor's aunt.

Palabras Carinosas.

"Good-night! I have to say good-night
To such a host of peerless things!
Good-night unto the fragile hand
All queenly with its weight of rings;
Good-night to fond uplifted eyes,
Good-night to chestnut braids of hair,
Good-night unto the perfect mouth
And all the sweetness nestled there,—
The snowy hand detains me,—then
I'll have to say Good-night again!"
Thomas Bailey Aldrich, *Poems*, 1858-84.

Paladore, a Briton in the service of the king of Lombardy. One day, in a boar-hunt, the boar turned on the Princess

Sophia, and, having gored her horse to death, was about to attack the lady, but was slain by the young Briton. Between these two young people a strong attachment sprang up; but the Duke Bire'no, by an artifice of false impersonation, induced Paladore to believe that the princess was a wanton, and had the audacity to accuse her as such to the senate. In Lombardy, the punishment for this offence was death, and the princess was ordered to execution. Paladore, having learned the truth, accused the duke of villainy. They fought, and Bireno fell. The princess, being cleared of the charge, married Paladore.—Robert Jephson, *The Law of Lombardy* (1779).

Palame'des (4 *syl.*), son of Nauplios, was, according to Suidas, the inventor of dice. (See ALEA.)

Palamedes (*Sir*), a Saracen, who adored Isolde, the wife of King Mark of Cornwall. Sir Tristram also loved the same lady, who was his aunt. The two "lovers" fought, and Sir Palamedês, being overcome, was compelled to turn Christian. He was baptized, and Sir Tristram stood his sponsor at the font.—Thomas of Erceldoune, called "The Rhymer," *Sir Tristram* (thirteenth century).

Palame'des of Lombardy, one of the allies of the Christian army in the first crusade. He was shot by Corinda with an arrow (bk. xi.).—Tasso, *Jerusalem Delivered* (1575).

Palamon and Arcite (2 *syl.*), two young Theban knights, who fell into the hands of Duke Theseus (2 *syl.*), and were by him confined in a dungeon at Athens. Here they saw the duke's sister-in-law, Emily, with whom both fell in love. When

released from captivity, the two knights told to the duke their tale of love; and the duke promised that whichever proved the victor in single combat, should have Emily for his prize. Arcite prayed to Mars "for victory," and Palamon to Venus that he might "obtain the lady," and both their prayers were granted. Arcite won the victory, according to his prayer, but, being thrown from his horse, died; so Palamon, after all, "won the lady," though he did not win the battle.—Chaucer, *Canterbury Tales* ("The Knight's Tale," 1388).

This tale is taken from the *Le Teseide* of Boccaccio.

The Black Horse, a drama by John Fletcher, is the same tale. Richard Edwards has a comedy called *Palæmon and Arcyte* (1566).

Pale (*The*), or THE ENGLISH PALE, a part of Ireland, including Dublin, Meath, Carlow, Kilkenny and Louth.

Pale Faces. So the American Indians call the European settlers.

Pale'mon, son of a rich merchant. He fell in love with Anna, daughter of Albert, master of one of his father's ships. The purse-proud merchant, indignant at this, tried every means to induce his son to abandon such a "mean connection," but without avail; so at last he sent him in the *Britannia* (Albert's ship) "in charge of the merchandise." The ship was wrecked near Cape Colonna, in Attica; and although Palæmon escaped, his ribs were so broken that he died almost as soon as he reached the shore.

A gallant youth, Palemon was his name,
Charged with the commerce hither also came;
A father's stern resentment doomed to prove,
He came, the victim of unhappy love.

Falconer, *The Shipwreck*, i. 2 (1756).

Pale'mon and Lavinia, a poetic version of Boaz and Ruth. "The lovely young Lavinia" went to glean in the fields of young Palemon, "the pride of swains;" and Palemon, falling in love with the beautiful gleaner, both wooed and won her.—Thomson, *The Seasons* ("Autumn," 1730).

Pales (2 *syl.*), god of shepherds and their flocks.—*Roman Mythology*.

Pomōna loves the orchard;
And Liber loves the vine;
And Palēs loves the straw-built shed,
Warm with the breath of kine.

Lord Macaulay, *Lays of Ancient Rome* ("Prophecy of Capys," 1842).

Pal'inode (3 *syl.*), a shepherd in Spenser's *Eclogues*. In ecl. v. Palinode represents the Catholic priest. He invites Piers (who represents the Protestant clergy) to join in the fun and pleasures of May. Piers then warns the young man of the vanities of the world, and tells him of the great degeneracy of pastoral life, at one time simple and frugal, but now discontented and licentious. He concludes with the fable of the kid and her dam. The fable is this: A mother-goat, going abroad for the day, told her kid to keep at home, and not to open the door to strangers. She had not been gone long when up came a fox, with head bound from "headache," and foot bound from "gout," and carrying a ped of trinkets. The fox told the kid a most piteous tale, and showed her a little mirror. The kid, out of pity and vanity, opened the door; but while stooping over the ped to pick up a little bell, the fox clapped down the lid and carried her off.

In ecl. vii. Palinode is referred to by the shepherd Thomalin, as "lording it over God's heritage," feeding the sheep with chaff, and keeping for himself the grains.—Spenser, *Shepherd's Calendar* (1572).

Palinode (3 *syl.*), a poem in recantation of a calumny. Stesich'oros wrote a bitter satire against Helen, for which her brothers, Castor and Pollux, plucked out his eyes. When, however, the poet recanted, his sight was restored to him again.

The bard who libelled Helen in his song,
Recanted after, and redressed the wrong.
Ovid, *Art of Love*, iii.

Horace's *Ode*, xvi. i. is a palinode. Samuel Butler has a palinode, in which he recanted what he said in a previous poem of the Hon. Edward Howard. Dr. Watts recanted in a poem the *praise* he had previously bestowed on Queen Anne.

Palinu'rus, the pilot of Æne'as. Palinurus, sleeping at the helm, fell into the sea and was drowned. The name is employed as a generic word for a steersman or pilot, and sometimes for a chief minister. Thus, Prince Bismarck might have been called the palinurus of William, emperor of Germany and king of Prussia.

More had she spoke, but yawned. All nature
nods . . .

E'en Palinurus nodded at the helm.

Pope, *The Dunciad*, iv. 614 (1742).

Palisse (*La*), a sort of M. Prudhomme; a pompous utterer of truisms and moral platitudes.

Palissy (*Bernard, the potter*), succeeded, after innumerable efforts and privations, in inventing the art of enamelling stone ware. He was arrested and confined in the Bastille for Huguenot principles, and died there in 1589.

Palla'dio (*Andrea*), the Italian classical architect (1518–1580).

The English Palladio, Inigo Jones (1573–1653).

Palla'dium.

Of Ceylon, the deláda or tooth of Buddha, preserved in the Malegawa temple at Kandy. Natives guard it with great jealousy, from a belief that whoever possesses it acquires the right to govern Ceylon. When, in 1815, the English obtained possession of the tooth, the Ceylonese submitted to them without resistance.

Of Eden Hall, a drinking-glass, in the possession of Sir Christopher Musgrave, Bart., of Edenhall, Cumberland.

Of Jerusalem. Aladine, king of Jerusalem, stole an image of the Virgin, and set it up in a mosque, that she might no longer protect the Christians, but become the palladium of Jerusalem. The image was rescued by Sophronia, and the city taken by the crusaders.

Of Meg'ara, a golden hair of King Nisus. Scylla promised to deliver the city into the hands of Minos, and cut off the talismanic lock of her father's head while he was asleep.

Of Rome, the ancile or sacred buckler which Numa said fell from heaven, and was guarded by priests called Salii.

Of Scotland, the great stone of Scone, near Perth, which was removed by Edward I. to Westminster, and is still there, preserved in the coronation chair.

Of Troy, a colossal wooden statue of Pallas Minerva, which "fell from heaven." It was carried off by the Greeks, by whom the city was taken, and burned to the ground.

Pallet, a painter, in Smollett's novel of *Peregrine Pickle* (1751).

The absurdities of Pallet are painted an inch thick, and by no human possibility could such an accumulation of comic disasters have befallen the characters of the tale.

Pal'merin of England, the hero and title of a romance in chivalry. There is also an inferior one entitled *Palmerin d'Oliva*.

The next two books were *Palmerin d'Oliva* and *Palmerin of England*. "The former," said the curé, "shall be torn in pieces and burnt to the last ember; but *Palmerin of England* shall be preserved as a relique of antiquity, and placed in such a chest as Alexander found amongst the spoils of Darius, and in which he kept the writings of Homer. This same book is valuable for two things: first, for its own especial excellency, and next because it is the production of a Portuguese monarch, famous for his literary talents. The adventures of the castle of Miraguarda therein, are finely imagined, the style of composition is natural and elegant, and the utmost decorum is preserved throughout."—Cervantes, *Don Quixote*, I. i. 6 (1605).

Palmi'ra, daughter of Alcānor, chief of Mecca. She and her brother, Zaphna, were taken captives in infancy, and brought up by Mahomet. As they grew in years they fell in love with each other, not knowing their relationship; but when Mahomet laid siege to Mecca, Zaphna was appointed to assassinate Alcanor, and was himself afterwards killed by poison. Mahomet then proposed marriage to Palmira, but to prevent such an alliance, she killed herself.—James Miller, *Mahomet, the Impostor* (1740).

Pal'myrene (*The*), Zenobia, queen of Palmyra, who claimed the title of "Queen of the East." She was defeated by Aurelian, and taken prisoner (A.D. 273). Longinus lived at her court, and was put to death on the capture of Zenobia.

The Palmyrene that fought Aurelian.
Tennyson, *The Princess*, ii. (1847).

Pal'omides (*Sir*), son and heir of Sir Astlabor. His brothers were Sir Safire and Sir Segwar'idês. He is always called

Palissy the Potter

Mrs. E. M. Ward, Artist

C. W. Sharpe, Engraver

BERNARD PALISSY, born in 1510 at La Chapelle Biron, a village in the Province of Perigord, France, was the son of a worker in stained glass. He followed his father's trade for a while, but, happening to see a fine piece of majolica ware from Italy, he resolved to devote himself to learning the secret of the enamel on the pottery. In the pursuit of this object, he struggled for sixteen years. He knew nothing of the manufacture of faience, and his efforts were made almost at random. His wife and children were in rags and hunger most of the time; he destroyed his furniture to get fuel for his kiln. Finally, success was won, and his pottery became famous. He was patronized by the court and lived in comparative prosperity until his Huguenot principles led to his arrest and imprisonment. He died in the Bastille in 1589.

The picture shows him at the period of utmost want and desperation, the fragments of spoiled pottery littering the floor; his children starving; his wife pleading with him to give up his experiments; the neighbors railing upon him as a madman and murderer.



PALISSY THE POTTER.

the Saracen, meaning "unchristened." Next to the three great knights (Sir Launcelot, Sir Tristram, and Sir Lamo-rake), he was the strongest and bravest of the fellowship of the Round Table. Like Sir Tristram, he was in love with La Belle Isond, wife of King Mark, of Cornwall; but the lady favored the love of Sir Tristram, and only despised that of the Saracen knight. After his combat with Sir Tristram, Sir Palomides consented to be baptized by the bishop of Carlisle (pt. iii. 28).

He was well made, cleanly and bigly, and neither too young nor too old. And though he was not christened, yet he believed in the best manners, and was faithful and true of his promise, and also well conditioned. He made a vow that he would never be christened unto the time that he achieved the beast Glatissant. . . . And also he avowed never to take full christendom unto the time that he had done seven battles within the lists.—Sir T. Malory, *History of Prince Arthur*, ii. 149 (1470).

Pam, Henry John Temple, viscount Palmerston (1784–1865).

Pam'ela. Lady Edward Fitzgerald is so called (*–1831).

Pam'ela [ANDREWS], a simple, unsophisticated country girl, the daughter of two aged parents, and maid-servant of a rich young squire, called B, who tries to seduce her. She resists every temptation, and at length marries the young squire, and reforms him. Pamela is very pure and modest, bears her afflictions with much meekness, and is a model of maidenly prudence and rectitude. The story is told in a series of letters which Pamela sends to her parents.—S. Richardson, *Pamela, or Virtue Rewarded* (1740).

The pure and modest character of the English maiden [*Pamela*] is so well maintained, . . . her sorrows and afflictions are borne with so much

meekness; her little intervals of hope . . . break in on her troubles so much like the specks of blue sky through a cloudy atmosphere—that the whole recollection is soothing, tranquilizing, and doubtless edifying.—Sir W. Scott.

Pamela is a work of much humbler pretensions than *Clarissa Harlowe*. . . . A simple country girl whom her master attempts to seduce, and afterwards marries. . . . The wardrobe of poor Pamela, her gown of sad-colored stuff, and her round-eared caps; her various attempts at escape, and the conveyance of her letters; the hateful character of Mrs. Jewkes, and the fluctuating passions of her master before the better part of his nature obtains ascendancy—these are all touched with the hand of a master.—Chambers, *English Literature*, ii. 161.

Pamina and Tam'ino, the two lovers who were guided by "the magic flute" through all worldly dangers to the knowledge of divine truth (or the mysteries of Iris).—Mozart, *Die Zauberflöte* (1790).

Pamphlet (*Mr.*), a penny-a-liner. His great wish was "to be taken up for sedition." He writes on both sides, for as he says, he has "two hands, *ambo dexter*."

"Time has been," he says, "when I could turn a penny by an earthquake, or live upon a jail distemper, or dine upon a bloody murder; but now that's all over—nothing will do now but roasting a minister, or telling the people they are ruined. The people of England are never so happy as when you tell them they are ruined."—Murphy, *The Upholsterer*, ii. 1 (1758).

Pan, Nature personified, especially the vital crescent power of nature.

Universal Pan.

Knit with the Graces and the Hours in dance,
Led on the eternal spring.

Milton, *Paradise Lost*, iv. 266, etc. (1665).

Pan, in Spenser's ecl. iv., is Henry VIII., and "Syrinx" is Anne Boleyn. In ecl. v. "Pan" stands for Jesus Christ in one passage, and for God the Father in

another.—Spenser, *Shepherd's Calendar* (1572).

Pan (The Great), François M. A. de Voltaire; also called "The Dictator of Letters" (1694–1778).

Pancaste (3 syl.), or CAMPASPE, one of the concubines of Alexander the Great. Apellés fell in love with her while he was employed in painting the king of Macedonia, and Alexander, out of regard to the artist, gave her to him for a wife. Apellés selected for his "Venus Rising from the Sea" (usually called "Venus Anadyomênê") this beautiful Athenian woman, together with Phrynê, another courtesan.

*** Phrynê was also the academy figure for the "Cnidian Venus" of Praxitélès.

Pancks, a quick, short, eager, dark man, with too much "way." He dressed in black and rusty iron grey; had jet-black beads for eyes, a scrubby little black chin, wiry black hair striking out from his head in prongs like hair-pins, and a complexion that was very dingy by nature, or very dirty by art, or a compound of both. He had dirty hands, and dirty, broken nails, and looked as if he had been in the coals. He snorted and sniffed, and puffed and blew, and was generally in a perspiration. It was Mr. Pancks who "moleed out" the secret that Mr. Dorrit, imprisoned for debt in the Marshalsea prison, was heir-at-law to a great estate, which had long lain unclaimed, and was extremely rich (ch. xxxv.). Mr. Pancks also induced Clennam to invest in Merdle's bank shares, and demonstrated by figures the profit he would realize; but the bank being a bubble the shares were worthless.—C. Dickens, *Little Dorrit* (1857).

Pancerace, a doctor of the Aristotelian school. He maintained that it was improper to speak of the "form of a hat," because form "est la disposition extérieure des corps qui sont animés," and therefore we should say the "figure of a hat," because figure "est la disposition extérieure des corps qui sont inanimés;" and because his adversary could not agree, he called him "un ignorant, un ignorantissime, ignorantifiant, et ignorantifié" (sc. viii.).—Molière, *Le Mariage Forcé* (1664).

Pancras (*The earl of*), one of the skillful companions of Barlow, the famous archer; another was called the "Marquis of Islington;" while Barlow himself was mirthfully created by Henry VIII., "Duke of Shoreditch."

Pancras (St.), patron saint of children, martyred by Diocletian at the age of 14 (A.D. 304).

Pan'darus, the Lycian, one of the allies of Priam in the Trojan war. He is drawn under two widely different characters: In classic story he is depicted as an admirable archer, slain by Diomed, and honored as a hero-god in his own country; but in mediæval romance he is represented as a despicable pimp, insomuch that the word *pander* is derived from his name. Chaucer, in his *Troilus and Cresside*, and Shakespeare, in his drama of *Troilus and Cressida*, represent him as procuring for Troilus the good graces of Cressid, and in *Much Ado About Nothing*, it is said that Troilus "was the first employer of pandars."

Pandemo'nium, "the high capital of Satan and his peers." Here the infernal parliament was held, and to this council

Satan convened the fallen angels to consult with him upon the best method of encompassing the "fall of man." Satan ultimately undertook to visit the new world; and, in the disguise of a serpent, he tempted Eve to eat of the forbidden fruit.—Milton, *Paradise Lost*, ii. (1665).

Pandi'on, king of Athens, father of Procnê and Philome'la.

None take pity on thy pain;
Senseless trees, they cannot hear thee;
Ruthless bears, they will not cheer thee;
King Pandion he is dead;
All thy friends are lapped in lead.
Richard Barnfield, *Address to the Nightingale* (1594).

Pandolf (*Sir Harry*), the teller of whole strings of stories, which he repeats at every gathering. He has also a stock of *bon-mots*. "Madam," said he, "I have lost by you to-day." "How so, Sir Harry?" replies the lady. "Why, madam," rejoins the baronet, "I have lost an excellent appetite." "This is the thirty-third time that Sir Harry hath been thus arch."

We are constantly, after supper, entertained with the Glastonbury Thorn. When we have wondered at that a little, "Father," saith the son, "let us have the Spirit in the Wood." After that, "Now tell us how you served the robber." "Alack!" saith Sir Harry, with a smile, "I have almost forgotten that; but it is a pleasant conceit, to be sure;" and accordingly he tells that and twenty more in the same order over and over again.—Richard Steele.

Pandolfe (2 *syl.*), father of Lélie.—Molière, *L'Etourdi* (1653).

Pando'ra, the "all-gifted woman." So called because all the gods bestowed some gift on her to enhance her charms. Jove sent her to Prometheus for a wife, but Hermês gave her in marriage to his brother, Epimê'theus (4 *syl.*). It is said that Pandora enticed the curiosity of Epimetheus to open a box in her possession, from

which flew out all the ills that flesh is heir to. Luckily the lid was closed in time to prevent the escape of Hope.

More lovely than Pandora, whom the gods
Endowed with all their gifts, . . . to the unwiser
son
Of Japhet brought by Hermês, she ensnared
Mankind with her fair looks, to be avenged
On him [*Promê'theus*] who had stole Jove's . . .
fire.

Milton, *Paradise Lost*, iv. 714, etc. (1665).

** "Unwiser son" is a Latinism, and means "not so wise as he should have been;" so *audacior*, *timidior*, *vehementior*, *iracundior*, etc.

Pandos'to, or *The Triumph of Time*, a tale by Robert Greene (1588), the quarry of the plot of *The Winter's Tale* by Shakespeare.

Panel (*The*), by J. Kemble, is a modified version of Bickerstaff's comedy 'Tis *Well 'tis no Worse*. It contains the popular quotation:

Perhaps it was right to dissemble your love;
But why do you kick me downstairs?

Pangloss (*Dr. Peter*), an LL.D. and A. S.S. He began life as a muffin-maker in Milk Alley. Daniel Dowlas, when he was raised from the chandler's shop in Gosport to the peerage, employed the doctor "to larn him to talk English;" and subsequently made him tutor to his son Dick, with a salary of £300 a year. Dr. Pangloss was a literary prig of ponderous pomposity. He talked of a "locomotive morning," of one's "sponsorial and patronymic appellations," and so on; was especially fond of quotations, to all of which he assigned the author, as "Lend me your ears. Shakespeare. Hem!" or "*Verbum sat*. Horace. Hem!" He also indulged in an affected "He! he!"—G. Colman, *The Heir-at-Law* (1797).

A.S.S. stands for *Artium Societatis Socius* ("Fellow of the Society of Arts").

Pangloss, an optimist philosopher. (The word means "All Tongue.")—Voltaire, *Candide*.

Panjam, a male idol of the Oroungou tribes of Africa; his wife is Alēka, and his priests are called *panjans*. Panjam is the special protector of kings and governments.

Panjandrum (*The Grand*), and village potentate or Brummagem magnate. The word occurs in S. Foote's farrago of nonsense, which he wrote to test the memory of old Macklin, who said in a lecture "he had brought his own memory to such perfection that he could learn anything by rote on once hearing it."

He was the Great Panjandrum of the place.—Percy Fitzgerald.

*** The squire of a village is the Grand Panjandrum, and the small gentry the Picinnies, Joblillies, and Garyulies.

Foote's nonsense lines are these:

So she went into the garden to cut a cabbage leaf to make an apple pie; and at the same time a great she-bear, coming up the street, pops its head into the shop. "What! no soap?" So he died, and she very imprudently married the barber! and there were present the Picinnies, and the Joblillies, and the Garyulies, and the Grand Panjandrum himself, with the little round button at top, and they all fell to playing the game of catch as catch can, till the gunpowder ran out at the heel of their boots.—S. Foote, *The Quarterly Review*, xcv. 516, 517 (1854).

Pan'ope (3 *syl.*), one of the nereids. Her "sisters" are the sea-nymphs. Panopē was invoked by sailors in storms.

Sleek Panope with all her sisters played.
Milton, *Lycidas*, 95 (1638).

Pansy Osmund, daughter of Mr. Os-

mund and Madame Merle, but ignorant who her mother is. After her father's second marriage, the girl, who has been brought up by the nuns, is extremely fond of her step-mother, and when she grows under her fostering care into a lovely woman, becomes attached to Edward Rosier, a man of small fortune. Her father, cold and hard as stone, decrees that she shall marry an English lord, and upon her refusal, sends her back to the convent.—Henry James, Jr., *Portrait of a Lady* (1881).

Pantag'ruel', king of the Dipsodes (2 *syl.*), son of Gargantua, and last of the race of giants. His mother, Badebec, died in giving him birth. His paternal grandfather was named Grangousier. Pantagruel was a lineal descendant of Fierabras, the Titans, Goliath, Polypheme (3 *syl.*), and all the other giants traceable to Chalbrook, who lived in that extraordinary period noted for its "week of three Thursdays." The word is a hybrid, compounded of the Greek *panta* ("all"), and the Hagarene word *gruel* ("thirsty"). His immortal achievement was his "quest of the oracle of the Holy Bottle."—Rabelais, *Gargantua and Pantagruel*, ii. (1533).

Pantagruel's Course of Study. Pantagruel's father, Gargantua, said in a letter to his son:

"I intend and insist that you learn all languages perfectly; first of all Greek, in Quintilian's method; then Latin, then Hebrew, then Arabic and Chaldee. I wish you to form your style of Greek on the model of Plato, and of Latin on that of Cicero. Let there be no history you have not at your finger's ends, and study thoroughly cosmography and geography. Of liberal arts, such as geometry, mathematics and music, I gave you a taste when not above five years old, and I would have you now master them fully. Study astronomy, but not divination and judicial astrology, which I consider

Jefferson as Dr. Pangloss



*D*R. PANGLOSS talks to Lord Duberly, his pupil.

Dr. Pangloss

Just hurried, my lord, from the Society of Arts; whence, I may say, "I have borne my blushing honors thick upon me." Shakespeare, Hem!

Lord Duberly

And what has put your honors to the blush this morning, Doctor?

Dr. Pangloss

To the blush? a ludicrous perversion of the author's meaning—he! he! he! hem! you shall bear my lord, "lend me your ears!" Shakespeare again. Hem! 'Tis not unknown to your lordship, and the no less literary world, that the Caledonian University of Aberdeen long since conferred upon me the dignity of LL.D.; and, as I never beheld that erudite body, I may safely say they dubbed me with a degree from sheer considerations of my celebrity. This very day, my lord, at eleven o'clock, A.M., the Society of Arts, in consequence, as they were pleased to say, of my merits—have admitted me as an unworthy member; and I have henceforward the privilege of adding to my name the honorable title of A double S.

Dr. Pangloss is one of Joseph Jefferson's most celebrated parts.

Colman's "Heir-at-Law."



JEFFERSON AS DOCTOR PANGLOSS.

mere vanities. As for civil law, I would have thee know the *digests* by heart. You should also have a perfect knowledge of the works of Nature, so that there is no sea, river, or smallest stream, which you do not know for what fish it is noted, whence it proceeds, and whither it directs its course; all fowls of the air, all shrubs and trees, whether forest or orchard, all herbs and flowers, all metals and stones should be mastered by you. Fail not at the same time most carefully to peruse the Tal-mudists and Cabalists, and be sure by frequent anatomies to gain a perfect knowledge of that other world called the microcosm, which is man. Master all these in your young days, and let nothing be superficial; as you grow into manhood, you must learn chivalry, warfare, and field manœuvres.”—Rabelais, *Pantagruel*, ii. 8 (1533).

Pantag’rue’s Tongue. It formed shelter for a whole army. His throat and mouth contained whole cities.

Then did they [*the army*] put themselves in close order, and stood as near to each other as they could, and Pantagruel put out his tongue half-way, and covered them all, as a hen doth her chickens.—Rabelais, *Pantagruel*, ii. 32 (1533).

Pantagruelian Lawsuit (*The*). This was between Lord Busqueue and Lord Suckfist, who pleaded their own cases. The writs, etc., were as much as four asses could carry. After the plaintiff had stated his case, and the defendant had made his reply, Pantagruel gave judgment, and the two suitors were both satisfied, for no one understood a word of the pleadings, or the tenor of the verdict.—Rabelais, *Pantagruel*, ii. (1533).

Pantaloon. In the Italian comedy, *Il Pantalo’ne* is a thin, emaciated, old man, and the only character that acts in slippers.

The sixth age shifts

Into the lean and slippered Pantaloon.

Shakespeare, *As You Like It*, act ii. sc. 7 (1600).

Panther (*The*), symbol of pleasure. When Dantê began the ascent of fame, this beast met him, and tried to stop his further progress.

Scarce the ascent

Began, when lo! a panther, nimble, light,
And covered with a speckled skin, appeared,
. . . and strove to check my onward going.

Dantê, *Hell*, i. (1300),

Panther (*The Spotted*), the Church of England. The “milk-white doe” is the Church of Rome.

The panther, sure the noblest next the hind,
The fairest creature of the spotted kind;
Oh, could her inborn stains be washed away,
She were too good to be a beast of prey.

Dryden, *The Hind and the Panther*, i. (1687).

Panthino, servant of Antonio (the father of Protheus, one of the two heroes of the play).—Shakespeare, *Two Gentlemen of Verona* (1594).

Panton, a celebrated punster in the reign of Charles II.

And Panton, waging harmless war with words.
Dryden, *MacFlecknoe*, (1682).

Panurge, a young man, handsome and of good stature, but in very ragged apparel when Pantag’ruel first met him on the road leading from Charenton Bridge. Pantagruel, pleased with his person, and moved with pity at his distress, accosted him, when Panurge replied, first in German, then in Arabic, then in Italian, then in Biscayan, then in Bas-Breton, then in Low Dutch, then in Spanish. Finding that Pantagruel knew none of these languages, Panurge tried Danish, Hebrew, Greek, Latin, with no better success. “Friend,” said the prince, “can you speak French?” “Right well,” answered Panurge, “for I was born in Touraine, the garden of France.” Pantagruel then asked

him if he would join his suite, which Panurge most gladly consented to do, and became the fast friend of Pantagruel. His great *forte* was practical jokes. Rabelais describes him as of middle stature, with an aquiline nose, very handsome, and always moneyless. Pantagruel made him governor of Salmygondin.—Rabelais, *Pantagruel*, iii. 2 (1545).

Panza (*Sancho*), of Adzpetia, the squire of Don Quixote de la Mancha; “a little squat fellow, with a tun belly and spindle shanks” (pt. I. ii. 1). He rides an ass called Dapple. His sound common sense is an excellent foil to the knight’s craze. Sancho is very fond of eating and drinking, is always asking the knight when he is to be put in possession of the island he promised. He salts his speech with most pertinent proverbs, and even with wit of a racy, though sometimes of rather a vulgar savor.—Cervantes, *Don Quixote* (1605).

*** The wife of Sancho is called “Joan Panza” in pt. I., and “Teresa Panza” in pt. II. “My father’s name,” she says to Sancho, “was Cascajo, and I, by being your wife, am now called Teresa Panza, though by right I should be called Teresa Cascajo” (pt. II. i. 5).

Paolo (2 *syl.*), the cardinal brother of Count Guido Franceschi’ni, who advised his bankrupt brother to marry an heiress, in order to repair his fortune.

When brother Paolo’s energetic shake
Should do the relics justice.
R. Browning, *The Ring and the Book*, ii. 409.

Paper King (*The*), John Law, projector of the Mississippi Bubble (1671–1729).

The basis of Law’s project was the idea that paper money may be multiplied to any extent, provided there be security in fixed stock.—Rich.

Paphian Mimp, a certain plie of the

lips, considered needful for “the highly genteel.” Lady Emily told Miss Alscrip, “the heiress,” that it was acquired by placing one’s self before a looking-glass, and repeating continually the words “nimini pimini;” “when the lips cannot fail to take the right plie.”—General Burgoyne, *The Heiress*, iii. 2 (1781).

(C. Dickens has made Mrs. General tell Amy Dorrit that the pretty plie is given to the lips by pronouncing the words “papa, potatoes, poultry, prunes and prism.”)

Papillon, a broken-down critic, who earned four shillings a week for reviews of translations “without knowing one syllable of the original,” and of “books which he had never read.” He then turned French valet, and got well paid. He then fell into the service of Jack Wilding, and was valet, French marquis, or anything else to suit the whims of that young scapegrace.—S. Foote, *The Liar* (1761).

Papy’ra, goddess of printing and literature; so called from papyrus, a substance once used for books, before the invention of paper.

Till to astonished realms Papyra taught
To paint in mystic colors sound and thought,
With Wisdom’s voice to print the page sublime,
And mark in adamant the steps of Time.

Darwin, *Loves of the Plants*, ii. (1781).

Paracelsus is said to have kept a small devil prisoner in the pommel of his sword. He favored metallic substances for medicines, while Galen preferred herbs. His full name was Philippus Aure’olus Theophrastus Paracelsus, but his family name was Bombastus (1493–1541).

Paracelsus, at the age of 20, thinks knowledge the *summum bonum*, and, at the

advice of his two friends, Festus and Michal, retires to a seat of learning in quest thereof. Eight years later, being dissatisfied, he falls in with Aprile, an Italian poet, and resolves to seek the *summum bonum* in love. Again he fails, and finally determines "to know and to enjoy."—R. Browning, *Paracelsus*.

Par'adine (3 *syl.*), son of Astolpho, and brother of Dargonet, both rivals for the love of Laura. In the combat provoked by Prince Oswald against Gondibert, which was decided by four combatants on each side, Hugo "the Little" slew both the brothers.—Sir. Wm. Davenant, *Gondibert*, i. (died 1668).

Paradisa'ica ("the fruit of paradise"). So the banana is called. The Mohammedans aver that the "forbidden fruit" was the banana or Indian fig, and cite in confirmation of this opinion that our first parents used fig leaves for their covering after their fall.

Paradise, in thirty-three cantos, by Dantê (1311). Paradise is separated from Purgatory by the river Lethê; and Dantê was conducted through nine of the spheres by Beatrice, who left him in the sphere of "unbodied light," under the charge of St. Bernard (canto xxxi.). The entire region is divided into ten spheres, each of which is appropriated to its proper order. The first seven spheres are the seven planets, viz. (1) the Moon, for angels, (2) Mercury, for archangels, (3) Venus, for virtues, (4) the Sun, for powers, (5) Mars, for principalities, (6) Jupiter, for dominions, (7) Saturn, for thrones. The eighth sphere is that of the fixed stars for the cherubim; the ninth is the *primum mobile* for the seraphim; and the tenth is the empyrean for the Virgin Mary and the triune deity.

Beatrice, with Rachel, Sarah, Judith, Rebecca and Ruth, St. Augustin, St. Francis, St. Benedict, and others, were enthroned in Venus, the sphere of the virtues. The empyrean, he says, is a sphere of "unbodied light," "bright effluence of bright essence, uncreate." This is what the Jews called "the heaven of the heavens."

Paradise was placed in the legendary maps of the Middle Ages, in Ceylon; but Mahomet placed it "in the seventh heaven." The Arabs have a tradition that when our first parents were cast out of the garden, Adam fell in the isle of Ceylon, and Eve in Joddah (the port of Mecca).—*Al Korân*, ii.

Paradise and the Pe'ri. A peri was told she would be admitted into heaven if she would bring thither the gift most acceptable to the Almighty. She first brought a drop of a young patriot's blood, shed on his country's behalf; but the gates would not open for such an offering. She next took thither the last sigh of a damsel who had died nursing her betrothed, who had been stricken by the plague; but the gates would not open for such an offering. She then carried up the repentant tear of an old man converted by the prayers of a little child. All heaven rejoiced, the gates were flung open, and the peri was received with a joyous welcome.—T. Moore, *Lalla Rookh* ("Second Tale," 1817).

Paradise Lost. Satan and his crew, still suffering from their violent expulsion out of heaven, are roused by Satan's telling them about a "new creation;" and he calls a general council to deliberate upon their future operations (bk. i.). The council meet in the Pandemonium hall, and it is resolved that Satan shall go on a

voyage of discovery to this "new world" (bk. ii.). The Almighty sees Satan, and confers with His Son about man. He foretells the Fall, and arranges the scheme of man's redemption. Meantime, Satan enters the orb of the sun, and there learns the route to the "new world" (bk. iii.). On entering Paradise, he overhears Adam and Eve talking of the one prohibition (bk. iv.). Raphael is now sent down to warn Adam of his danger, and he tells him who Satan is (bk. v.); describes the war in heaven, and expulsion of the rebel angels (bk. vi.). The angel visitant goes on to tell Adam why and how this world was made (bk. vii.); and Adam tells Raphael his own experience (bk. viii.) After the departure of Raphael, Satan enters into a serpent, and, seeing Eve alone, speaks to her. Eve is astonished to hear the serpent talk, but is informed that it had tasted of "the tree of knowledge," and had become instantly endowed with both speech and wisdom. Curiosity induces Eve to taste the same fruit, and she persuades Adam to taste it also (bk. ix.). Satan now returns to hell, to tell of his success (bk. x.). Michael is sent to expel Adam and Eve from the garden (bk. xi.); and the poem concludes with the expulsion, and Eve's lamentation (bk. xii.).—Milton (1665).

Paradise Lost was first published by Matthias Walker, of St. Dunstan's. He gave for it £5 down; on the sale of 1300 copies, he gave another £5. On the next two impressions, he gave other like sums. For the four editions, he therefore paid £20. The agreement between Walker and Milton is preserved in the British Museum.

It must be remembered that the wages of an ordinary workman was at that time about 3*d.* a day, and now we give 3*s.*; so that the price given was equal to about £250, according to the present value of

money. Goldsmith tells us that the clergyman of his "deserted village" was "passing rich" with £40 a year=£500 present value of money.

Paradise Regained, in four books. The subject is the Temptation. Eve, being tempted, *lost* paradise; Christ, being tempted, *regained* it.

Book I. Satan presents himself as an old peasant, and, entering into conversation with Jesus, advises Him to satisfy His hunger by miraculously converting stones into bread. Jesus gives the tempter to know that He recognizes him, and refuses to follow his suggestion.

II. Satan reports progress to his ministers, and asks advice. He returns to the wilderness, and offers Jesus wealth, as the means of acquiring power; but the suggestion is again rejected.

III. Satan shows Jesus several of the kingdoms of Asia, and points out to Him their military power. He advises Him to seek alliance with the Parthians, and promises his aid. He says by such alliance He might shake off the Roman yoke, and raise the kingdom of David to first-class power. Jesus rejects the counsel, and tells the tempter that the Jews were for the present under a cloud for their sins, but that the time would come when God would put forth His hand on their behalf.

IV. Satan shows Jesus Rome, with all its greatness, and says, "I can easily dethrone Tiberius, and seat Thee on the imperial throne." He then shows Him Athens, and says, "I will make Thee master of their wisdom and high state of civilization, if Thou wilt fall down and worship me." "Get thee behind Me, Satan!" was the indignant answer; and Satan, finding all his endeavors useless, tells Jesus of the sufferings prepared for Him, takes Him back to the wilderness,

and leaves Him there; but angels come and minister unto Him.—Milton (1671).

Paraguay (*A Tale of*), by Southey, in four cantos (1814). The small-pox, having broken out amongst the Guarānis, carried off the whole tribe except Quiāra and his wife, Monnēma, who then migrated from the fatal spot to the Mondai woods. Here a son (Yerūti) and afterwards a daughter (Mooma) were born; but before the birth of the latter, the father was eaten by a jagñar. When the children were of a youthful age, a Jesuit priest induced the three to come and live at St. Joāchin (3 *syl.*); so they left the wild woods for a city life. Here, in a few months, the mother flagged and died. The daughter next drooped, and soon followed her mother to the grave. The son, now the only remaining one of the entire race, begged to be baptized, received the rite, cried, "Ye are come for me! I am ready;" and died also.

Par'cinus, a young prince, in love with his cousin, Irolit'a, but beloved by Az'ira. The fairy Danamo was Azira's mother, and resolved to make Irolita marry the fairy Brutus; but Parcinus, aided by the fairy Favorable, surmounted all obstacles, married Irolita, and made Brutus marry Azira.

Parcinus had a noble air, a delicate shape, a fine head of hair admirably white. . . . He did everything well, danced and sang to perfection, and gained all the prizes at tournaments, whenever he contended for them.—Comtesse D'Aunoy, *Fairy Tales* ("Perfect Love," 1682).

Par'dalo, the demon-steed given to Iniguez Guerra, by his gobelin mother, that he might ride to Tolédo and liberate his father, Don Diego Lopez, lord of Biscay, who had fallen into the hands of the Moors.—*Spanish Story*.

Par'diggle (*Mrs.*) a formidable lady, who conveyed to one the idea "of wanting a great deal more room." Like Mrs. Jellyby, she devoted herself to the concerns of Africa, and made her family of small boys contribute all their pocket money to the cause of the Borrioboola Gha mission.—C. Dickens, *Bleak House* (1853).

Pardoner's Tale (*The*), in Chaucer's *Canterbury Tales*, is "Death and the Rioters." Three rioters agree to hunt down Death, and kill him. An old man directs them to a tree in a lane, where, as he said, he had just left him. On reaching the spot, they find a rich treasure, and cast lots to decide who is to go and buy food. The lot falls on the youngest; and the other two, during his absence, agree to kill him on his return. The rascal sent to buy food poisons the wine, in order to secure to himself the whole treasure. Now comes the catastrophe: The two set on the third and slay him, but die soon after of the poisoned wine; so the three rioters find death under the tree, as the old man said, paltering in a double sense (1388).

Parian Verse, ill-natured satire; so called from Archil'ochus, a native of Paros.

Pari-Ba'nou, a fairy who gave Prince Ahmed a tent, which would fold into so small a compass that a lady might carry it about as a toy, but, when spread, it would cover a whole army.—*Arabian Nights* ("Prince Ahmed and Pari-Banu").

Paridel is a name employed in the *Dunciad* for an idle libertine—rich, young, and at leisure. The model is Sir Paridel, in the *Faëry Queen*.

Thee, too, my Paridel, she marked thee there,
Stretched on the rack of a too-easy chair,
And heard thy everlasting yawn confess
The pains and penalties of idleness.

Pope, *The Dunciad*, iv. 341 (1742).

Paridel (*Sir*), descendant of Paris, whose son was Parius, who settled in Paros, and left his kingdom to his son, Paridas, from whom Paridel descended. Having gained the hospitality of Malbecco, Sir Paridel eloped with his wife, Dame Hel'inore (3 *syl.*), but soon quitted her, leaving her to go whither she would. "So had he served many another one" (bk. iii. 10). In bk. iv. 1 Sir Paridel is discomfited by Sir Scudamore.—Spenser, *Faëry Queen*, iii. 10; iv. 1 (1590, 1596).

*** "Sir Paridel" is meant for Charles Nevil, sixth and last of the Nevils, earls of Westmoreland. He joined the Northumberland rebellion of 1569 for the restoration of Mary queen of Scots; and when the plot failed, made his escape to the Continent, where he lived in poverty and obscurity. The earl was quite a Lothario, whose delight was to win the love of women, and then to abandon them.

Paris, a son of Priam and Hecūba, noted for his beauty. He married Cēnōnē, daughter of Cebren, the river-god. Subsequently, during a visit to Menelāus, king of Sparta, he eloped with Queen Helen, and this brought about the Trojan war. Being wounded by an arrow from the bow of Philoctētēs, he sent for his wife, who hastened to him with remedies; but it was too late—he died of his wound, and Cēnōnē hung herself.—Homer, *Iliad*.

Paris was appointed to decide which of the three goddesses (Juno, Pallas or Minerva) was the fairest fair, and to which should be awarded the golden apple thrown "to the most beautiful." The three god-

desses tried by bribes to obtain the verdict: Juno promised him dominion if he would decide in her favor; Minerva promised him wisdom; but Venus said she would find him the most beautiful of women for wife if he allotted to her the apple. Paris handed the apple to Venus.

Not Cytherea from a fairer swain

Received her apple on the Trojan plain.

Falconer, *The Shipwreck*, i. 3 (1756).

Paris, a young nobleman, kinsman of Prince Es'calus of Verona, and the unsuccessful suitor of his cousin, Juliet.—Shakespeare, *Romeo and Juliet* (1598).

Paris (*Notre Dame de*), by Victor Hugo (1831). (See ESMERALDA and QUASIMODO.)

Parisina, wife of Azo, chief of Ferrara. She had been betrothed before her marriage to Hugo, a natural son of Azo, and after Azo took her for his bride, the attachment of Parisina and Hugo continued and had freer scope for indulgence. One night Azo heard Parisina in sleep confess her love for Hugo, whereupon he had his son beheaded, and, though he spared the life of Parisina, no one ever knew what became of her.—Byron, *Parisina* (1816).

Such is Byron's version; but history says Niccolo III. of Ferrara (Byron's "Azo") had for his second wife Parisina Malatesta, who showed great aversion to Ugo, a natural son of Niccolo, whom he greatly loved. One day, with the hope of lessening this strong aversion, he sent Ugo to escort her on a journey, and the two fell in love with each other. After their return the affection of Parisina and Ugo continued unabated, and a servant, named Zoe'se (3 *syl.*), having told the marquis of their criminal intimacy, he had the two guilty ones brought to open trial. They were both condemned to death; Ugo was be-

headed first, then Parisina. Some time after, Niccolo married a third wife, and had several children.—Frizzi, *History of Ferrara*.

Parisme'nos, the hero of the second part of *Parismus* (*q.v.*). This part contains the adventurous travels of Parismenos, his deeds of chivalry, and love for the Princess Angelica, "the Lady of the Golden Tower."—Emanuel Foord, *Parismenos* (1598).

Paris'mus, a valiant and renowned prince of Bohemia, the hero of a romance so called. This "history" contains an account of his battles against the Persians, his love for Laurana, daughter of the king of Thessaly, and his strange adventures in the Desolate Island. The second part contains the exploits and love affairs of Parisme'nos.—Emanuel Foord, *Parismus* (1598).

Pariza'de (4 *syl.*), daughter of Khrosrou-schah, sultan of Persia, and sister of Bahman and Perviz. These three, in infancy, were sent adrift, each at the time of birth, through the jealousy of their two maternal aunts, who went to nurse the sultana in her confinement; but they were drawn out of the canal by the superintendent of the sultan's gardens, who brought them up. Parizadê rivalled her brothers in horsemanship, archery, running and literature. One day, a devotee who had been kindly entreated by Parizadê, told her the house she lived in wanted three things to make it perfect: (1) *the talking bird*, (2) *the singing tree*, and (3) *the golden-colored water*. Her two brothers went to obtain these treasures, but failed. Parizadê then went, and succeeded. The sultan paid them a visit, and the talking bird revealed to him the story of their

birth and bringing up. When the sultan heard the infamous tale, he commanded the two sisters to be put to death, and Parizadê, with her two brothers, were then proclaimed the lawful children of the sultan.—*Arabian Nights* ("The Two Sisters," the last story).

*** The story of *Cherry and Fairstar*, by the Comtesse D'Aunoy, is an imitation of this tale; and introduces the "green bird," the "singing apple," and the "dancing water."

Parkes (*Mr.*). A clergyman "of simplicity and sincerity, fully in earnest to do the Lord's work and do it with all his might." He suggests to his congregation when the Week of Prayer comes around that they "make a Week of Practice instead." The result is told in *The Deacon's Week*.—Rose Terry Cooke (1886).

Parley (*Peter*), Samuel Griswold Goodrich, an American. Above seven millions of his books were in circulation in 1859 (1793–1860).

*** Several piracies of this popular name have appeared. Thus, S. Kettell, of America, pirated the name in order to sell under false colors; Darton and Co, issued a Peter Parley's *Annual* (1841–1855); Simkins, a Peter Parley's *Life of Paul* (1845); Bogue, a Peter Parley's *Visit to London*, etc. (1844); Tegg, several works under the same name; Hodson, a Peter Parley's *Bible Geography* (1839); Clements, a Peter Parley's *Child's First Step* (1839). None of which works were by Goodrich, the real "Peter Parley."

William Martin was the writer of Darton's "Peter Parley series." George Morridge wrote several tales under the name of Peter Parley. How far such "false pretences" are justifiable, public opinion must decide.

Parliament (*The Black*), a parliament held by Henry VIII. in Bridewell.

(For Addled parliament, Barebone's parliament, the Devil's parliament, the Drunken parliament, the Good parliament, the Long parliament, the Mad parliament, the Pensioner parliament, the Rump parliament, the Running parliament, the Unmerciful parliament, the Useless parliament, the Wonder-making parliament, the parliament of Dunces, see *Dictionary of Phrase and Fable*, 657.)

Parnelle (*Mde.*), the mother of M. Orgon, and an ultra-admirer of Tartuffe, whom she looks on as a saint. In the adaptation of Molière's comedy by Isaac Bickerstaff, Mde. Parnelle is called "old Lady Lambert;" her son, "Sir John Lambert;" and Tartuffe, "Dr. Cantwell."—Molière, *Tartuffe* (1664); Bickerstaff, *The Hypocrite* (1768).

*** *The Nonjuror*, by Cibber (1706), was the quarry of Bickerstaff's play.

Parody (*Father of*), Hippo'nax of Ephesus (sixth century B.C.).

Parolles (3 *syl.*), a boastful, cowardly follower of Bertram, count of Rousillon. His utterances are racy enough, but our contempt for the man smothers our mirth, and we cannot laugh. In one scene the bully is taken blindfolded among his old acquaintances, whom he is led to suppose are his enemies, and he villifies their characters to their faces in most admired foolery.—Shakespeare, *All's Well that Ends Well* (1598).

He [*Dr. Parr*] was a mere Parolles in a pedagogue's wig.—*Noctes Ambrosianæ*.

(For similar tongue-doughty heroes, see BASILISCO, BESSUS, BLUFF, BOBADIL, BROUGHCLIFF, BRAZEN, FLASH, PISTOL, PYRGO,

POLINICES, SCARAMOUCH, THRASO, VINCENT DE LA ROSA, etc.)

Parpaillons (*King of the*), the father of Gargamelle, "a jolly pug and well-mouthed wench," who married Grangousier "in the vigor of his age," and became the mother of Gargantua.—Rabelais, *Gargantua*, i. 3 (1533).

Parr (*Old*). Thomas Parr, we are told, lived in the reign of ten sovereigns. He married his second wife when he was 120 years old, and had a child by her. He was a husbandman, born at Salop, in 1483, and died 1635, aged 152.

Parricide (*The Beautiful*), Beatrice Cenci, who is said to have murdered her father for the incestuous brutality with which he had treated her (died 1599).

Shelley has a tragedy on the subject, called *The Cenci* (1819).

Parsley Peel, the first Sir Robert Peel. So called from the great quantity of printed calico with the parsley-leaf pattern manufactured by him (1750–1830).

Parson Adams, a simple-minded country clergyman of the eighteenth century. At the age of 50 he was provided with a handsome income of £23 a year (nearly £300 of our money).—Fielding, *Joseph Andrews* (1742).

Timothy Burrell, Esq., in 1715, bequeathed to his nephew Timothy, the sum of £20 a year, to be paid during his residence at the university, and to be continued to him till he obtained some preferment worth at least £30 a year.—*Sussex Archæological Collections*, iii. 172.

Parson Bate, a stalwart choleric, sporting parson, editor of the *Morning Post* in

the latter half of the eighteenth century. He was afterwards Sir Henry Bate Dudley, Bart.

When Sir Henry Bate Dudley was appointed an Irish dean, a young lady of Dublin said, "Och! how I long to see our dane! They say . . . he fights like an angel."—*Cassell's Magazine* ("London Legends," iii.)

Parson Collins, shrewd backwoodsman, ready for fight or prayer. He suffers at the hands of desperadoes, but is dauntless, and always gets the better of his partner in a trade. His white mule Ma'y Jane, is the only creature that outwits him, and that only at fence-corners.—Octave Thanet, *Expiation* (1890).

Parson Runo (4), a simple-minded clergyman, wholly unacquainted with the world; a Dr. Primrose, in fact. It is a Russian household phrase, having its origin in the singular simplicity of the Lutheran clergy of the Isle of Runo.

Parson Trulliber, a fat clergyman, slothful, ignorant, and intensely bigoted.—Fielding, *Joseph Andrews* (1742).

Parsons (Walter), the giant porter of King James I. (died 1622).—Fuller, *Worthies* (1662).

Parsons' Kaiser (*The*), Karl IV., of Germany, who was set up by Pope Clement VI., while Ludwig IV. was still on the throne. The Germans called the pope's protégé "*pfaffen kaiser*."

Parthe'nia, the mistress of Argälus.—Sir Philip Sidney, *Arcadia* (1580).

Parthenia, Maidenly Chastity personified. Parthenia is sister of Agnei'a (3 syl.), or wifely chastity, the spouse of Encra'tês,

or temperance. Her attendant is Er'ythre, or modesty. (Greek, *parthēnia*, "maidenhood.")—Phineas Fletcher, *The Purple Island*, x. (1633).

Parthen'ope (4 syl.), one of the three syrens. She was buried at Naples. Naples itself was anciently called Parthenopê, which name was changed to *Neap'olis* ("the new city") by a colony of Cumæans.

By dead Parthenope's dear tomb.

Milton, *Comus*, 879 (1634).

Loitering by the sea

That laves the passionate shores of soft Parthenopê.

Lord Lytton, *Ode*, iii. 2 (1839).

(The three syrens were Parthenopê, Ligêa, and Leucos'ia, not *Leucoth'ea*, q.v.)

Parthenope (4 syl.), the damsel beloved by Prince Volscius.—Duke of Buckingham, *The Rehearsal* (1671).

Parthen'ope of Naples, Sannazora, the Neapolitan poet called "The Christian Virgil." Most of his poems were published under the assumed name of *Actius Sincerus* (1458–1530).

At last the Muses . . . scattered . . .
Their blooming wreaths from fair Valclusa's
bowers [*Petrarch*]

To Arno [*Dante and Boccaccio*] . . . and the shore
Of soft Parthenope.

Akenside, *Pleasures of Imagination*, ii. (1744).

Partington (Mrs.), an old lady of amusing affectations and ridiculous blunders of speech. Sheridan's "*Mrs. Malaprop*" and Smollett's "*Tabitha Bramble*" are similar characters.—B. P. Shillaber (an American humorist).

I do not mean to be disrespectful; but the attempt of the lords to stop the progress of reform reminds me very forcibly of the great storm of Sidmouth, and the conduct of the excellent Mrs. Partington on that occasion. In the winter of 1824, there set in a great flood upon that town;

the tide rose to an incredible height; the waves rushed in upon the houses; and everything was threatened with destruction. In the midst of this sublime storm, Dame Partington, who lived upon the beach, was seen at the door of her house with mop and pattens, trundling her mop, squeezing out the sea-water, and vigorously pushing away the Atlantic Ocean. The Atlantic was roused, Mrs. Partington's spirit was up; but I need not tell you that the contest was unequal. The Atlantic beat Mrs. Partington. She was excellent at a slop or puddle, but should never have meddled with a tempest.—Sydney Smith (speech at Taunton, 1831).

Partlet, the hen, in "The Nun's Priest's Tale," and in the famous beast-epic of *Reynard the Fox* (1498).—Chaucer, *Canterbury Tales* (1388).

Sister Partlet with her hooded head, the cloistered community of nuns; the Roman Catholic clergy being the "barn-door fowls."—Dryden, *Hind and Panther* (1687).

Partridge. Talus was changed into a partridge.

Partridge, cobbler, quack, astrologer, and almanac-maker (died 1708). Dean Swift wrote an elegy on him.

Here five feet deep, lies on his back,
A cobbler, starmonger, and quack,
Who, to the stars in pure gold will,
Does to his best look upward still,
Weep all you customers that use
His pills, his almanacs, or shoes.

Partridge, the attendant of Tom Jones, as Strap, is of Smollett's "Roderick Random." Faithful, shrewd, and of child-like simplicity. He is half-barber and half-schoolmaster. His excitement in the play-house when he went to see Garrick in "Hamlet" is charming.—Fielding, *The History of Tom Jones* (1749).

The humor of Smollett, although genuine and hearty, is coarse and vulgar. He was superficial where Fielding showed deep insight; but he had a rude conception of generosity of which Field-

ing seems incapable. It is owing to this that "Strap" is superior to "Partridge."—Hazlitt, *Comic Writers*.

Parvenue. One of the O'Neals, being told that Barrett of Castlemone had only been 400 years in Ireland, replied, "I hate the upstart, which can only look back to yesterday."

Parviz ("victorious"), surname of Khosrou II. of Persia. He kept 15,000 female musicians, 6000 household officers, 20,500 saddle-mules, 960 elephants, 200 slaves to scatter perfumes when he went abroad, and 1000 sekabers to water the roads before him. His horse, Shibdiz, was called "the Persian Bucephalus."

The reigns of Khosrou I. and II. were the golden period of Persian history.

Parzival, the hero and title of a metrical romance, by Wolfram v. Eschenbach. Parzival was brought up by a widowed mother, in solitude, but when grown to manhood, two wandering knights persuaded him to go to the court of King Arthur. His mother, hoping to deter him, consented to his going if he would wear the dress of a common jester. This he did, but soon achieved such noble deeds that Arthur made him a knight of the Round Table. Sir Parzival went in quest of the Holy Graal, which was kept in a magnificent castle called Graalburg, in Spain, built by the royal priest Titurel. He reached the castle, but having neglected certain conditions, was shut out, and, on his return, the priestess of Graalburg insisted on his being expelled the court and degraded from knighthood. Parzival then led a new life of abstinence and self-abnegation, and a wise hermit became his instructor. At length he reached such a state of purity and sanc-

tity that the priestess of Graalburg declared him worthy to become lord of the castle (1205).

****** This, of course, is an allegory of a Christian giving up everything in order to be admitted a priest and king in the city of God, and becoming a fool in order to learn true wisdom (see 1 *Cor.* iii. 18).

Pasquin, a Roman cobbler of the latter half of the fifteenth century, whose shop stood in the neighborhood of the Braschi palace near the Piazza Navoni. He was noted for his caustic remarks and bitter sayings. After his death, a mutilated statue near the shop was called by his name, and made the repository of all the bitter epigrams and satirical verses of the city; hence called *pasquinades* (3 *syl.*).

Passamonte (*Gines de*), the galley-slave set free by Don Quixote. He returned the favor by stealing Sancho's wallet and ass. Subsequently he reappeared as a puppet-showman.—Cervantes, *Don Quixote*.

Passatore (*Il*), a title assumed by Belli'no, an Italian bandit chief who died 1851.

Passel'yon, a young foundling brought up by Morgan la Fée. He was detected in an intrigue with Morgan's daughter. The adventures of this amorous youth are related in the romance called *Perceforest*, iii.

Passe Rose, fair orphan girl, warm of heart and single of purpose. Ingenuous as a babe, and made strong by love. Her adventures are the theme of the novel bearing her name.—Arthur Sherburne Hardy, *Passe Rose* (1889).

Passetreul, the name of Sir Tristram's horse.

Passe-tyme of Plesure, an allegorical poem in forty-six capitulos and in seven-line stanzas, by Stephen Hawes (1506). The poet supposes that while Graunde Amoure was walking in a meadow he encountered Fame, "enuyroned with tongues of fyre," who told him about La bell Pucell, a ladye fair, living in the Tower of Musike, and then departed, leaving him under the charge of Gouvernaunce and Grace, who conducted him to the Tower of Doctrine. Countenaunce, the portress, showed him over the tower, and Lady Science sent him to Gramer. Afterwards he was sent to Logyke, Rethorike, Inuention, Arismetrike and Musike. In the Tower of Musike he met La bell Pucell, pleaded his love, and was kindly entreated; but they were obliged to part for the time being, while Graunde Amoure continued his "passe-tyme of plesure." On quitting La bell Pucell he went to Geometrye and then to Dame Astronomy. Then, leaving the Tower of Science, he entered that of Chynalry. Here Mynerue introduced him to Kyng Melyzyus, after which he went to the temple of Venus, who sent a letter on his behalf to La bell Pucell. Meanwhile the giant False Report (or Godfrey Gobilyue) met him, and put him to great distress in the house of Correction, but Perceuraunce at length conducted him to the manor-house of Dame Comfort. After sundry trials Graunde Amoure married La bell Pucell, and, after many a long day of happiness and love, was arrested by Age, who took him before Policye and Anarice. Death in time came for him, and Remembraunce wrote his epitaph.

Pastor Fi'do (*Il*), a pastoral by Giovanni Battista Guarini of Ferrara (1585).

Pastoral Romance (*The Father of*), Honoré d'Urfé (1567–1625).

Pastorella, the fair shepherdess (bk. vi. 9), beloved by Corydon, but “neither for him nor any other did she care a whit.” She was a foundling, brought up by the shepherd Melibee. When Sir Calidore (3 *syl.*) was the shepherd’s guest, he fell in love with the fair foundling, who returned his love. During the absence of Sir Calidore in a hunting expedition, Pastorella, with Melibee and Corydon, were carried off by brigands. Melibee was killed, Corydon effected his escape, and Pastorella was wounded. Sir Calidore went to rescue his shepherdess, killed the brigand chief, and brought back the captive in safety (bk. vi. 11). He took her to Belgard Castle, and it turned out that the beautiful foundling was the daughter of Lady Claribel and Sir Bellamour (bk. vi. 12).—Spenser, *Faëry Queen*, vi. 9–12 (1596).

“Pastorella” is meant for Frances Walsingham, daughter of Sir Francis Walsingham, whom Sir Philip Sidney (“Sir Calidore”) married. After Sidney’s death the widow married the earl of Essex (the queen’s favorite). Sir Philip being the author of a romance called *Arcadia* suggested to the poet the name Pastorella.

Patch, the clever, intriguing waiting-woman of Isabinda, daughter of Sir Jealous Traffick. As she was handing a love-letter in cipher to her mistress, she let it fall, and Sir Jealous picked it up. He could not read it, but insisted on knowing what it meant. “O,” cried the ready wit, “it is a charm for the toothache!” and the suspicions of Sir Jealous were diverted (act iv. 2).—Mrs. Centlivre, *The Busy Body* (1709).

Patch (Clause), king of the beggars. He

died in 1730, and was succeeded by Bampfylde Moore Carew.

Patche (1 *syl.*), Cardinal Wolsey’s jester. When the cardinal felt his favor giving way, he sent Patche as a gift to the king, and Henry VIII. considered the gift a most acceptable one.

We call one Patche or Cowlson, whom we see to do a thing foolishly, because these two in their time were notable fools.—Wilson, *Art of Rhetorique* (1553).

Patelin (2 *syl.*), the hero of an ancient French comedy. He contrives to obtain on credit six ells of cloth from William Josseaume, by artfully praising the tradesman’s father. Any subtle, crafty fellow, who entices by flattery and insinuating arts, is called a Patelin.—P. Blanchet, *L’Avocat Patelin* (1459–1519).

On lui attribue, mais à tort, la farce de *L’Avocat Patelin*, qui est plus ancienne que lui.—Bouillet, *Dictionnaire Universel d’Histoire, etc.*, art. “Blanchet.”

Consider, sir, I pray you, how the noble Patelin, having a mind to extol to the third heavens, the father of William Josseaume, said no more than this: he did lend his goods freely to those who were desirous of them.—Rabelais, *Pantagruel*, iii. 4 (1545).

Pater Patrum. St. Gregory, of Nyssa is so called by the council of Nice (332–395).

Paterson (*Pate*), serving-boy to Bryce Snailsfoot, the pedlar.—Sir W. Scott, *The Pirate* (time, William III.).

Pathfinder (*The*), Natty Bumppo; also called “The Deerslayer” “The Hawk-eye,” and “The Trapper.”—Fenimore Cooper, (five novels called *The Pathfinder*, *The Pioneers*, *The Deerslayer*, *The Last of the Mohicans*, and *The Prairie*).

Pathfinder of the Rocky Mountains. (*The*), Major-General John Charles Fremont, who conducted four exploring expeditions across the Rocky Mountains in 1842.

Patient Griselda or **Grisildis**, the wife of Wautier, marquis of Salucès. Boccaccio says she was a poor country lass, who became the wife of Gualtiere, marquis of Saluzzo. She was robbed of her children by her husband, reduced to abject poverty, divorced, and commanded to assist in the marriage of her husband with another woman; but she bore every affront patiently, and without complaint.—Chaucer, *Canterbury Tales* ("The Clerk's Tale," 1388); Boccaccio, *Decameron*, x. 10 (1352).

Patience Strong. Delightful old maid, who, after passing most of her life in a quiet New England township, goes abroad and tells her experiences in *Sights and Insights*.—A. D. T. Whitney (1860).

She is also the central figure in a quiet story of domestic life, entitled *Patience Strong's Outings* (1858).

Patin, brother of the emperor of Rome. He fights with Amadis of Gaul, and has his horse killed under him.—Vasco de Lobeira, *Amadis de Gaul* (thirteenth century).

Patison, licensed jester to Sir Thos. More. Hans Holbein has introduced this jester in his famous picture of the lord chancellor.

Patriarch of Dorchester, John White, of Dorchester, a puritan divine (1574–1648).

Patriarchs (*The Last of the*). So Chris-

topher Casby, of Bleeding-heart Yard was called. "So grey, so slow, so quiet, so impassionate, so very bumpy in the head, that patriarch was the word for him." Painters implored him to be a model for some patriarch they designed to paint. Philanthropists looked on him as famous capital for a platform. He had once been town agent in the Circumlocution Office, and was well-to-do.

His face had a bloom on it like ripe wall-fruit, and his blue eyes seemed to be the eyes of wisdom and virtue. His whole face teemed with the look of benignity. Nobody could say where the wisdom was, or where the virtue was, or where the benignity was, but they seemed to be somewhere about him. . . . He wore a long wide-skirted bottle-green coat, and a bottle-green pair of trousers, and a bottle-green waistcoat. The patriarchs were not dressed in bottle-green broadcloth, and yet his clothes looked patriarchal.—C. Dickens, *Little Dorrit* (1857).

Patrick, an old domestic at Shaw's Castle.—Sir W. Scott, *St. Ronan's Well* (time, George III.).

Patrick (St.), the tutelar saint of Ireland. Born at Kirk Patrick, near Dumbarton. His baptismal name was "Succéath" ("valor in war"), changed by Milcho, to whom he was sold as a slave into "Cotharig" (four families or four masters, to whom he had been sold). It was Pope Celestine who changed the name to "Patrickus," when he sent him to convert the Irish.

Certainly the most marvellous of all the miracles ascribed to the saints is that recorded of St. Patrick. "He swam across the Shannon with his head in his mouth!"

Saint Patrick and King O'Neil. One day, the saint set the end of his crozier on the foot of O'Neil, king of Ulster, and, leaning heavily on it, hurt the king's foot severely; but the royal convert showed no indication of pain or annoyance whatsoever.

A similar anecdote is told of St. Areed, who went to show the king of Abyssinia a musical instrument he had invented. His majesty rested the head of his spear on the saint's foot, and leaned with both his hands on the spear while he listened to the music. St. Areed, though his great toe was severely pierced, showed no sign of pain, but went on playing as if nothing was the matter.

St. Patrick and the Serpent. St. Patrick cleared Ireland of vermin. One old serpent resisted, but St. Patrick overcame it by cunning. He made a box, and invited the serpent to enter in. The serpent insisted it was too small; and so high the contention grew that the serpent got into the box to prove that he was right, whereupon St. Patrick slammed down the lid, and cast the box into the sea.

This tradition is marvellously like an incident of the *Arabian Nights' Entertainments*. A fisherman had drawn up a box or vase in his net, and on breaking it open a genius issued therefrom, and threatened the fisherman with immediate destruction because he had been enclosed so long. Said the fisherman to the genius, "I wish to know whether you really were in that vase." "I certainly was," said the genius. "I cannot believe it," replied the fisherman, "for the vase could not contain even one of your feet." Then the genius, to prove his assertion, changed into smoke, and entered into the vase, saying, "Now, incredulous fisherman, dost thou believe me?" But the fisherman clapped the leaden cover on the vase, and told the genius that he was about to throw the box into the sea, and that he would build a house on the spot to warn others not to fish up so wicked a genius.—*Arabian Nights* ("The Fisherman," one of the early tales).

*** St. Patrick, I. fear, had read the

Arabian Nights, and stole a leaf from the fisherman's book.

St. Patrick a Gentleman.

Oh, St. Patrick was a gentleman,
Who came of dacent people . . .

This song was written by Messrs. Ben-net and Toleken, of Cork, and was first sung by them at a masquerade in 1814. It was afterwards lengthened for Webbe, the comedian, who made it popular.

Patriot King (*The*), Henry St. John, Viscount Bolingbroke (1678–1751). He hired Mallet to traduce Pope after his decease, because the poet refused to give up certain copies of a work which the statesman wished to have destroyed.

Write as if St. John's soul could still inspire,
And do from hate what Mallet did for hire.

Byron, *English Bards and Scotch Reviewers* (1809).

Patriot of Humanity. So Byron calls Henry Grattan (1750–1820).—*Don Juan* (preface to canto vi., etc.. 1824).

Patron (*The*), a farce by S. Foote (1764). The patron is Sir Thomas Lofty, called by his friends, "sharp-judging Adriel, the Muse's friend, himself a Muse," but by those who loved him less, "the modern Midas." Books without number were dedicated to him, and the writers addressed him as the "British Pollio, Atticus, the Mæcenas of England, protector of arts, paragon of poets, arbiter of taste, and sworn appraiser of Apollo and the Muses." The plot is very simple: Sir Thomas Lofty has written a play called *Robinson Crusoe*, and gets Richard Bever to stand godfather to it. The play is damned past redemption, and to soothe Bever, Sir Thomas allows him to marry his niece, Juliet.

Horace Walpole, earl of Orford, is the original of "Sir Thomas Lofty" (1717-1797).

Patten, according to Gay, is so called from Patty, the pretty daughter of a Lincolnshire farmer, with whom the village blacksmith fell in love. To save her from wet feet when she went to milk the cows, he mounted her clogs on an iron eke.

The patten now supports each frugal dame,
Which from the blue-eyed Patty takes its name.
Gay, *Trivia*, i. (1712).

(Of course, the word is the French *patin*, "a skate or high-heeled shoe," from the Greek, *patein*, "to walk.")

Pattieson (*Mr. Peter*), in the introduction of *The Heart of Midlothian*, by Sir W. Scott, and again in the introduction of *The Bride of Lammermoor*. He is a hypothetical assistant teacher at Gandercleuch, and the feigned author of *The Tales of My Landlord*, which Sir Walter Scott pretends were published by Jedediah Cleishbotham, after the death of Pattieson.

Patton (*Mrs.*). Tailoress and talker, otherwise known as "the Widow Jim," who has all genealogy and relationship at her tongue's end. "She chatters all day as the swallows chatter, and you do not tire of her."—Sarah Orne Jewett, *Deephaven* (1877).

Patterson (*Elizabeth*). One of the most remarkable women of this century. The beautiful daughter of a Baltimore merchant prince, she captivated Jerome Bonaparte, (then a minor, and dependent on his brother), who was visiting America. In the face of parental opposition,

she married him Dec. 24, 1803. Napoleon (First Consul) promptly repudiated the marriage, ordered his brother home, and forbade all French vessels to receive as a passenger, "*the young person* with whom Citizen Joseph has connected himself." In October, 1804, the young couple sailed for France in the ship *Philadelphia*, but were blown ashore at Lewes, Del. In March, 1805, they embarked again, reaching Lisbon, April 2. Napoleon (now emperor) refused to allow them to enter France, but sent to know "what he could do for *Miss Patterson*." She replied that "Madame Bonaparte demanded her rights as one of the imperial family." The contest was unequal. She was sent back to America, and the marriage declared null and void. Her son, Jerome, was born in England, July 7, 1805. She was never allowed to see her husband again, yet her ambitious projects for "Bo," as she called her son, were unremitting until the downfall of the Bonaparte family. After this, she aimed to ally him with the English nobility, a design thwarted by his love-match with a lovely Baltimorean. She was an able financier, and became one of the richest women in Baltimore. Retaining her mind and many traces of her extraordinary beauty to the last, she died, April 3, 1879, at the age of ninety-four.

"By the laws of justice and of the Church she was a queen, although she was never allowed to reign. . . . There was about her the brilliancy of courts and palaces, the enchantment of a love-story, the suffering of a victim of despotic power."—Eugene Didier, *Life and Letters of Madame Bonaparte* (1879).

Patty, "the maid of the mill," daughter of Fairfield, the miller. She was brought up by the mother of Lord Aimworth, and was promised by her father in marriage to Farmer Giles; but she refused to marry him, and became the bride of Lord Aim-

worth. Patty was very clever, very pretty, very ingenuous, and loved his lordship to adoration.—Bickerstaff, *The Maid of the Mill* (1765).

Pattypan (*Mrs.*), a widow who keeps lodgings, and makes love to Tim Tartlet, to whom she is ultimately engaged.

By all accounts, she is just as loving now as she was thirty years ago.—James Cobb, *The First Floor*, i. 2 (1756–1818).

Patullo (*Mrs.*), waiting-woman to Lady Ashton.—Sir W. Scott, *Bride of Lammermoor* (time, William III.).

Pau-Puk-Keewis, a cunning mischief-maker, who taught the North American Indians the game of hazard, and stripped them, by his winnings, of all their possessions. In a mad freak Pau-Puk-Keewis entered the wigwam of Hiawatha and threw everything into confusion; so Hiawatha resolved to slay him. Pau-Puk-Keewis, taking to flight, prayed the beavers to make him a beaver ten times their own size. This they did; but when the other beavers made their escape, at the arrival of Hiawatha, Pau-Puk-Keewis was hindered from getting away by his great size; and Hiawatha slew him. His spirit, escaping, flew upwards, and prayed the storm-fools to make him a “brant” ten times their own size. This was done, and he was told never to look downwards, or he would lose his life. When Hiawatha arrived, the “brant” could not forbear looking at him; and immediately he fell to earth, and Hiawatha transformed him into an eagle.

Now in winter, when the snowflakes
Whirl in eddies round the lodges, . . .
“There,” they cry, “comes Pau-Puk-Keewis;
He is dancing thro’ the village,
He is gathering in his harvest.”

Longfellow, *Hiawatha*, xvii. (1855).

Paul, the love-child of Margaret, who retired to Port Louis, in the Mauritius, to bury herself, and bring up her only child. Hither came Mde. de la Tour, a widow, and was confined of a daughter, whom she named Virginia. Between these neighbors a mutual friendship arose, and the two children became playmates. As they grew in years their fondness for each other developed into love. When Virginia was 15, her mother’s aunt adopted her, and begged she might be sent to France to finish her education. She was above two years in France; and as she refused to marry a count of the “aunt’s” providing, she was disinherited and sent back to her mother. When within a cable’s length of the island a hurricane dashed the ship to pieces, and the dead body of Virginia was thrown upon the shore. Paul drooped from grief, and within two months followed her to the grave.—Bernardin de St. Pierre, *Paul et Virgine* (1788).

In Cobb’s dramatic version, Paul’s mother (Margaret) is made a faithful domestic of Virginia’s parents. Virginia’s mother dies, and commits her infant daughter to the care of Dominique, a faithful old negro servant, and Paul and Virginia are brought up in the belief that they are brother and sister. When Virginia is 15 years old, her aunt, Leonora de Guzman, adopts her, and sends Don Antonio de Guardes to bring her to Spain and make her his bride. She is taken by force on board ship; but scarcely has the ship started, when a hurricane dashes it on rocks, and it is wrecked. Alhambra, a runaway slave whom Paul and Virginia had befriended, rescues Virginia, who is brought to shore and married to Paul; but Antonio is drowned (1756–1818).

Paul (Father), Paul Sarpi (1552–1628).

Paul (St.). The very sword which cut off the head of this apostle is preserved at the convent of La Lisla, near Tolêdo, in Spain. If any one doubts the fact he may, for a gratuity, see a "copper sword, twenty-five inches long and three and a half broad, on one side of which is the word MUCRO ('a sword'), and on the other PAULUS . . . CAPITE." Can anything be more convincing?

Paul (The Second St.). St Remi or *Remigius*, "The Great Apostle of the French." He was made bishop of Rheims when only 22 years old. It was St Remi who baptized Clovis, and told him that henceforth he must worship what he hitherto had hated, and abjure what he had hitherto adored (439-535).

*** The cruse employed by St. Remi in the baptism of Clovis was used through the French monarchy in the anointing of all the kings.

Paul Pry, an idle, inquisitive, meddling fellow, who has no occupation of his own, and is forever poking his nose into other people's affairs. He always comes in with the apology, "I hope I don't intrude."—John Poole, *Paul Pry*.

Thomas Hill, familiarly called "Tommy Hill," was the original of this character, and also of "Gilbert Gurney," by Theodore Hook. Planché says of Thomas Hill:

His *specialité* was the accurate information he could impart on all the petty details of the domestic economy of his friends, the contents of their wardrobes, their pantries, the number of pots of preserves in their store-closets, and of the table-napkins in their linen-presses, the dates of their births and marriages, the amounts of their tradesmen's bills, and whether paid weekly or quarterly. He had been on the press, and was connected with the *Morning Chronicle*. He used to drive Mathews crazy by ferreting out his whereabouts when he left London, and popping the information into some paper.—*Recollections*, i. 131-2.

Paul Rushleigh, son of a wealthy manufacturer, and in love from boyhood with Faith Gartney. She can give him only sisterly affection in return, but her refusal makes a man of the boy. Ten years afterwards, as General Rushleigh, a noble, high-minded patriot, he meets Margaret Regis and marries her.—A. D. T. Whitney, *Sights and Insights* (1876).

Pauletti (*the Lady Erminia*), ward of Master George Heriot, the king's goldsmith.—Sir W. Scott, *The Fortunes of Nigel* (time, James I.).

Pauli'na, the noble-spirited wife of Antig'onus, a Sicilian lord, and the kind friend of Queen Hermi'onê. When Hermionê gave birth in prison to a daughter, Paulina undertook to present it to King Leontês, hoping that his heart would be softened at the sight of his infant daughter; but he commanded the child to be cast out on a desert shore, and left there to perish. The child was drifted to the "coast" of Bohemia, and brought up by a shepherd, who called it Perdita. Florizel, the son of king Polixênês, fell in love with her, and fled with her to Sicily, to escape the vengeance of the angry king. The fugitives being introduced to Leontês, it was soon discovered that Perdita was the king's daughter, and Polixenês consented to the union he had before forbidden. Paulina now invited Leontês and the rest to inspect a famous statue of Hermionê, and the statue turned out to be the living queen herself.—Shakespeare, *The Winter's Tale* (1604).

Pauline, "The Beauty of Lyons," daughter of M. Deschappelles, a Lyonesse merchant; "as pretty as Venus, and as proud as Juno." Pauline rejected the suits of Beauseant, Glavis and Claude Mel-

notte; and the three rejected lovers combined on vengeance. To this end, Claude, who was a gardener's son, pretended to be the Prince Como, and Pauline married him, but was indignant when she discovered the trick which had been played upon her. Claude left her, and entered the French army, where in two years and a half he rose to the rank of colonel. Returning to Lyons, he found his father-in-law on the eve of bankruptcy, and Pauline about to be sold to Beauseant for money to satisfy the creditors. Being convinced that Pauline really loved him, Claude paid the money required, and claimed the lady as his loving and grateful wife.—Lord L. B. Lytton, *The Lady of Lyons* (1838).

Pauline (Mademoiselle) or MONNA PAULA, the attendant of Lady Erminia Pauletti, the goldsmith's ward.—Sir W. Scott, *The Fortunes of Nigel* (time, James I.).

Pauline Pavlovna, heroine of T. B. Aldrich's drama of that name (1890).

Paulinus of York, christened 10,000 men, besides women and their children in one single day in the Swale. (Altogether some 50,000 souls, *i.e.* 104 every minute, 6,250 every hour, supposing he worked eight hours without stopping.)

When the Saxons first received the Christian faith,

Paulinus of old York, the zealous bishop then,
In Swale's abundant stream christened ten thousand men,
With women and their babes, a number more besides,

Upon one happy day.

Drayton, *Polyolbion*, xxviii. (1622).

Paulo, the cardinal and brother of Count Guido Franceschi'ni. He advised the count to repair his bankrupt fortune by marrying an heiress.—R. Browning, *The Ring and the Book*.

Paupiah, the Hindû steward of the British governor of Madras.—Sir W. Scott, *The Surgeon's Daughter* (time, George II.).

Pausanias (*The British*), William Camden (1551–1623). Pausanias was a traveller and geographer in the 2d century A.D., who wrote an Itinerary of Greece. Camden wrote in Latin his "Brittania," a survey of the British Isles.

Pauvre Jacques. When Marie Antoinette had her artificial Swiss village in the "Little Trianon," a Swiss girl was brought over to heighten the illusion. She was observed to pine, and was heard to sigh out, *pauvre Jacques!* This little romance pleased the queen, who sent for Jacques, and gave the pair a wedding portion; while the Marchioness de Travanet wrote the song called *Pauvre Jacques*, which created at the time quite a sensation. The first and last verses run thus:

Pauvre Jacques, quand j'étais près de toi,
Je ne sentais pas ma misère;
Mais à présent que tu vis loin de moi,
Je manque de tout sur la terre.

Poor Jack, while I was near to thee,
Tho' poor, my bliss was unalloyed;
But now thou dwell'st so far from me,
The world appears a lonesome void.

Pa'via (*Battle of*). Francis I. of France is said to have written to his mother these words, after the loss of this battle: "Madame, tout est perdu hors l'honneur;" but what he really wrote was: "Madame . . . de toutes choses ne m'est demeuré pas que l'honneur et la vie."

And with a noble siege revolted Pavia took.
Drayton, *Polyolbion*, xviii. (1613).

Pavillon (*Meinheer Hermann*), the syndic at Liège [*Le-aje*].

Mother Mabel Pavillon, wife of Meinheer Hermann.

Trudchen or *Gertrude Pavillon*, their

daughter, betrothed to Hans Glover.—Sir W. Scott, *Quentin Durward* (time, Edward IV.).

Pawkins (*Major*), a huge, heavy man, "one of the most remarkable of the age." He was a great politician and great patriot, but generally under a cloud, wholly owing to his distinguished genius for bold speculations, not to say "swindling schemes." His creed was "to run a moist pen slick through everything, and start afresh."—C. Dickens, *Martin Chuzzlewit* (1844).

Pawnbrokers' Balls. The gilded balls, the sign of pawnbrokers, are the pills on the shield of the Medici family. Its founder, Cosmo, named after Saint Cosmo, the patron of physicians, joined the guild of the doctors (*Medici*), as every Florentine enrolled himself in one of these charitable societies. The Medici family became great money-lenders, and their shield with the "balls" or "pills" was placed over the doors of their agents.

Paynim Harper (*The*), referred to by Tennyson in the *Last Tournament*, was Orpheus.

Swine, goats, asses, rams and geese
Troop'd round a Paynim harper once . . .
Then were swine, goats, asses, geese
The wiser fools, seeing thy Paynim bard
Had such a mastery of his mystery
That he could harp his wife up out of hell.
Tennyson, *The Last Tournament* (1859).

Peace (*Prince of the*), **Don Manuel Godoy**, born at Badajoz. So called because he concluded the "peace of Basle" between the French and Spanish nations in 1795 (1767–1851).

Peace (*The Father of*), **Andrea Doria** (1469–1560).

Peace (*The Surest Way to*). Fox, afterwards bishop of Hereford, said to Henry VIII., *The surest way to peace is a constant preparation for war.* The Romans had the axiom, *Si vis pacem, para bellum.* It was said of Edgar, surnamed "the Peaceful," king of England, that he preserved peace in those turbulent times "by being always prepared for war" (reigned 959–975.)

Peace Thirlmore, ambitious daughter of a scholarly recluse near New Haven. She marries a clever student, who becomes a sensational preacher, then farmer, then an army officer. His wife passes through many stages of belief and emotion, emerging at last into the sunshine.—W. M. Baker, *His Majesty, Myself* (1879).

Peace at any Price. Mézeray says of Louis XII., that he had such detestation of war that he rather chose to lose his duchy of Milan than burden his subjects with a war-tax.—*Histoire de France* (1643).

Peace of Antal'cidas, the peace concluded by Antalcidas, the Spartan, and Artaxerxes (B.C. 387).

Peace of God, a peace enforced by the clergy on the barons of Christendom, to prevent the perpetual feuds between baron and baron (1035).

Peach'um, a pimp, patron of a gang of thieves, and receiver of their stolen goods. His house is the resort of thieves, pick-pockets, and villains of all sorts. He betrays his comrades when it is for his own benefit, and even procures the arrest of Captain Macheath.

Mrs. Peachum, wife of Peachum. She recommends her daughter Polly to be "somewhat nice in her deviations from virtue."

Polly Peachum, daughter of Peachum. (See POLLY.)—J. Gay, *The Beggar's Opera* (1727).

Pearl (*Little*), illegitimate child of Hester Prynne and Arthur Dimmesdale. A piquant, tricky sprite, as naughty as she is bewitching—a creature of fire and air, more elfish than human, at once her mother's torment and her treasure.—Nathaniel Hawthorne, *The Scarlet Letter* (1850).

Pearl. It is said that Cleopatra swallowed a pearl of more value than the whole of the banquet she had provided in honor of Antony. This she did when she drank to his health. The same sort of extravagant folly is told of Æsopus, son of Clodius Æsopus, the actor (Horace, *Satire*, ii. 3).

A similar act of vanity and folly is ascribed to Sir Thomas Gresham, when Queen Elizabeth dined at the City banquet, after her visit to the Royal Exchange.

Here £15,000 at one clap goes
Instead of sugar; Gresham drinks the pearl
Unto his queen and mistress.

Thomas Heywood.

Pearson (*Captain Gilbert*), officer in attendance on Cromwell.—Sir W. Scott, *Woodstock* (time, Commonwealth).

Peasant-Bard (*The*), Robert Burns (1859–1796).

Peasant-Painter of Sweden, Hörberg. His chief paintings are altar-pieces.

The altar-piece painted by Hörberg.
Longfellow, *The Children of the Lord's Supper*.

Peasant Poet of Northamptonshire, John Clare (1793–1864).

Peasant of the Danube (*The*), Louis

Legendre, a member of the French National Convention (1755–1797); called in French *Le Paysan du Danube*, from his “éloquence sauvage.”

Peau de Chagrin, a story by Balzac. The hero becomes possessed of a magical wild ass's skin, which yields him the means of gratifying every wish; but for every wish thus gratified, the skin shrank somewhat, and at last vanished, having been wished entirely away. Life is a *peau d'ane*, for every vital act diminishes its force, and when all its force is gone, life is gone (1834).

Peckhams (*The*), Silas Peckham, “a thorough Yankee, born on a windy part of the coast, and reared chiefly on salt-fish; keeps a young ladies' school exactly as he would have kept a hundred head of cattle—for the simple, unadorned purpose of making just as much money in just as few years as can be safely done.”

Mrs. Peckham's specialty is “to look after the feathering, cackling, roosting, rising, and general behavior of these hundred chicks. An honest, ignorant woman, she could not have passed an examination in the youngest class.”—Oliver Wendell Holmes *Elsie Venner* (1861).

Peck'sniff, “architect and land surveyor,” at Salisbury. He talks homilies even in drunkenness, prates about the beauty of charity, and duty of forgiveness, but is altogether a canting humbug, and is ultimately so reduced in position that he becomes a “drunken, begging, squalid, letter-writing man,” out at elbows, and almost shoeless. Pecksniff's specialty is the “sleek, smiling abominations of hypocrisy.”

If ever man combined within himself all the mild qualities of the lamb with a considerable

Mr. Pecksniff

Frederick Barnard



MR. PECKSNIFF led the way to that hot-bed of architectural genius, the two-pair front.

"Let me see!" he said, searching among the papers, "how you can best employ yourself, Martin, while I am absent. Suppose you were to give me your idea of a monument to a Lord Mayor of London; or a tomb for a sheriff; or your notion of a cow-house to be erected in a nobleman's park. Do you know, now," said Mr. Pecksniff, folding his hands and looking at his young relation with an air of pensive interest, "that I should very much like to see your notion of a cow-house?"

But Martin by no means appeared to relish this suggestion.

"A pump," said Mr. Pecksniff, "is very chaste practice. I have found that a lamp-post is calculated to refine the mind and give it a classical tendency. An ornamental turnpike has a remarkable effect upon the imagination. What do you say to beginning with an ornamental turnpike?"

Dickens's "Martin Chuzzlewit."



Photogravure Goupil & Co.

touch of the dove, and not a dash of the crocodile, or the least possible suggestion of the very mildest seasoning of the serpent, that man was Mr. Pecksniff, "the messenger of peace."

Charity and *Mercy Pecksniff*, the two daughters of the "architect and land surveyor." *Charity* is thin, ill-natured, and a shrew, eventually jilted by a weak young man, who really loves her sister. *Mercy Pecksniff*, usually called "*Merry*," is pretty and true-hearted; though flippant and foolish as a girl, she becomes greatly toned down by the troubles of her married life.—C. Dickens, *Martin Chuzzlewit* (1843).

Peculiar, negro slave, endowed with talent, ambitious of an opportunity to develop and use these, but hopeless of gaining it, until emancipated by the Civil War between the United States and the Southern Confederacy.—Epes Sargent, *Peculiar*.

Pedant, an old fellow set up to personate Vincentio in Shakespeare's comedy called *The Taming of the Shrew* (1695).

Pèdre (Don), a Sicilian nobleman, who has a Greek slave of great beauty, named Isidore (3 *syl.*). This slave is loved by Adraste (2 *syl.*), a French gentleman, who gains access to the house under the guise of a portrait-painter. He next sends his slave, Zaïda, to complain to the Sicilian of ill-treatment, and Don Pèdre volunteers to intercede on her behalf. At this moment Adraste comes up, and demands that Zaïde be given up to deserved chastisement. Pedrè pleads for her, Adraste appears to be pacified, and Pedrè calls for Zaïde to come forth. Isidore, in the veil of Zaïde, comes out, and Pedrè says, "There, take her home, and use her well." "I will do so," says Adraste, and leads off the Greek slave.—Molière, *Le Sicilien ou L'Amour Peintre* (1667).

Pedrillo, the tutor of Don Juan. After the shipwreck, the men in the boat, being wholly without provisions, cast lots to know which should be killed as food for the rest, and the lot fell on Pedrillo, but those who feasted on him most ravenously went mad.

His tutor, the licentiate Pedrillo,
Who several languages did understand.
Byron, *Don Juan*, ii. 25; see 76-79 (1819).

Pedro, "the pilgrim," a noble gentleman servant to Alinda (daughter of Lord Alphonso).—Beaumont and Fletcher, *The Pilgrim* (1621).

Pedro (Don), prince of Aragon.—Shakespeare, *Much Ado about Nothing* (1600).

Pedro (Don), father of Leonora. — R. Jephson, *Two Strings to your Bow* (1792).

Pedro (Don), a Portuguese nobleman, father of Donna Violante.—Mrs. Centlivre, *The Wonder* (1714).

Pedro (Dr.), whose full name was Dr. Pedro Rezio de Agüero, court physician in the island of Barataria. He carried a whalebone rod in his hand, and whenever any dish of food was set before Sancho Panza, the governor, he touched it with his wand, that it might be instantly removed, as unfit for the governor to eat. Partridges were "forbidden by Hippoc'ratês," olla podridas were "most pernicious," rabbits were "a sharp-haired diet," veal might not be touched, but "a few wafers, and a thin slice or two of quince," might not be harmful.

The governor, being served with some beef hashed with onions, . . . fell to with more avidity than if he had been set down to Milan godwits, Roman pheasants, Sorrento veal, Moron partridges, or green geese of Lavajos; and turning to Dr. Pedro, he said, "Look you, sig-

nor doctor, I want no dainties, . . . for I have always been used to beef, bacon, pork, turnips and onions."—Cervantes, *Don Quixote*, II. iii. 10, 12 (1615).

Peebles (*Peter*), the pauper litigant. He is vain, litigious, hard-hearted, and credulous; a liar, a drunkard, and a pauper. His "ganging plea" is worthy of Hogarth.—Sir W. Scott, *Redgauntlet* (time, George III.).

Peecher (*Miss*), a schoolmistress, in the flat country where Kent and Surrey meet. "Small, shining, neat, methodical, and buxom was Miss Peecher; cherry-cheeked and tuneful of voice. A little pincushion, a little hussie, a little book, a little work-box, a little set of tables and weights and measures, and a little woman all in one. She could write a little essay on any subject exactly a slate long, and strictly according to rule. If Mr. Bradley Headstone had proposed marriage to her, she would certainly have replied 'yes,' for she loved him;" but Mr. Headstone did not love Miss Peecher—he loved Lizzie Hexam, and had no love to spare for any other woman.—C. Dickens, *Our Mutual Friend*, ii. 1 (1864).

Peel-the-Causeway (*Old*), a smuggler. Sir W. Scott, *Redgauntlet* (time, George III.).

Peeler (*Sir*), any crop which greatly impoverishes the ground. To *peel* is to impoverish soil, as "oats, rye, barley, and grey wheat," but not peas (xxxiii. 51).

Wheat doth not well,

Nor after Sir Peeler he loveth to dwell.

T. Tusser, *Five Hundred Points of Good Husbandry*, xviii. 12 (1557).

Peelers, the constabulary of Ireland, appointed under the Peace Preservation

Act of 1814, proposed by Sir Robert Peel. The name was subsequently given to the new police of England, who are also called "Bobbies" from Sir Robert Peel.

Peep-o'-Day Boys, Irish insurgents of 1784, who prowled about at day-break, searching for arms.

Peeping Tom of Coventry. Lady Godiva earnestly besought her husband (Leofric, earl of Mercia) to relieve the men of Coventry of their grievous oppressions. Leofric, annoyed at her importunity, told her he would do so when she had ridden on horseback, naked, through the town. The countess took him at his word, rode naked through the town, and Leofric was obliged to grant the men of Coventry a charter of freedom.—Dugdale.

Rapin says that the countess commanded all persons to keep within doors and away from windows during her ride. One man, named Tom of Coventry, took a peep of the lady on horseback, but it cost him his life.

*** Tennyson, in his *Godiva*, has reproduced this story.

Peerage of the Saints. In the preamble of the statutes instituting the Order of St. Michael, founded by Louis XI. in 1469, the archangel is styled "my lord," and created a knight. The apostles had been already ennobled and knighted. We read of "the Earl Peter," "Count Paul," "the Baron Stephen," and so on. Thus, in the introduction of a sermon upon St. Stephen's Day, we have these lines:

Entendes toutes a chest sermon,
Et clair et lai tules environ;
Contes vous vueille la pation
De St. Estieul le baron.

Peerce (1 *syl.*), a generic name for a

farmer or ploughman. Piers the plowman is the name assumed by Robert or William Langland, in a historico-satirical poem so called.

And yet, my priests, pray you to God for
Peerce . . .

And if you have a "pater noster" spare,
Then you shal pray for saylers.

G. Gascoigne, *The Steele Glas* (died 1577).

Peery (*Paul*), landlord of the Ship, Dover.

Mrs. Peery, Paul's wife.—G. Colman, *Ways and Means* (1788).

Peerybingle (*John*), a carrier, "lumbering, slow, and honest; heavy, but light of spirit; rough upon the surface, but gentle at the core; dull without, but quick within; stolid, but so good. O, Mother Nature, give thy children the true poetry of heart that hid itself in this poor carrier's breast, and we can bear to have them talking prose all their life long!"

Mrs. [Mary] Peerybingle, called by her husband "Dot." She was a little chubby, cheery, young wife, very fond of her husband, and very proud of her baby; a good housewife, who delighted in making the house snug and cozy for John, when he came home after his day's work. She called him "a dear old darling of a dunce," or "her little goosie." She sheltered Edward Plummer in her cottage for a time, and got into trouble; but the marriage of Edward with May Fielding cleared up the mystery, and John loved his little Dot more fondly than ever.—C. Dickens, *The Cricket on the Hearth* (1845).

Peg. *Drink to your peg.* King Edgar ordered, "that pegs should be fastened into drinking-horns at stated distances and whoever drank beyond his peg at one draught should be obnoxious to a severe punishment."

I had lately a peg-tankard in my hand. It had on the inside a row of eight pins, one above another, from bottom to top. It held two quarts, so that there was a gill of liquor between peg and peg. Whoever drank short of his pin or beyond it, was obliged to drink to the next, and so on till the tankard was drained to the bottom.—Sharpe, *History of the Kings of England*.

Peg-a-Ramsey, the heroine of an old song. Percy says it was an indecent ballad. Shakespeare alludes to it in his *Twelfth Night*, act ii. sc. 3 (1614).

James I. had been much struck with the beauty and embarrassment of the pretty Peg-a-Ramsey, as he called her.—Sir W. Scott.

Peg'asus, the winged horse of the Muses. It was caught by Bellerophon, who mounted thereon, and destroyed the Chimæra; but when he attempted to ascend to heaven, he was thrown from the horse, and Pegasus mounted alone to the skies, where it became the constellation of the same name.

To break Pegasus's neck, to write halting poetry.

Some, free from rhyme or reason, rule or check,
Break Priscian's head, and Pegasus's neck.

Pope, *The Dunciad*, iii. 161 (1728).

* * To "break Priscian's head," is to write ungrammatically. Priscian was a great grammarian of the fifth century.

Pegg (*Catharine*), one of the mistresses of Charles II. She was the daughter of Thomas Pegg, Esq., of Yeldersay, in Derbyshire.

Peggot'ty (*Clara*), servant of Mrs. Copperfield, and the faithful old nurse of David Copperfield. Her name "Clara" was tabooed, because it was the name of Mrs. Copperfield. Clara Peggotty married Barkis, the carrier.

Being very plump, whenever she made any little exertion after she was dressed, some of the buttons on the back of her gown flew off.—Ch. ii.

Dan'el Peggotty, brother of David Copperfield's nurse. Dan'el was a Yarmouth fisherman. His nephew, Ham Peggotty, and his brother-in-law's child, "little Em'ly," lived with him. Dan'el himself was a bachelor, and Mrs. Gummidge (widow of his late partner) kept house for him. Dan'el Peggotty was most tender-hearted, and loved little Em'ly with all his heart.

Ham Peggotty, nephew of Dan'el Peggotty, of Yarmouth, and son of Joe, Dan'el's brother. Ham was in love with little Em'ly, daughter of Tom (Dan's brother-in-law), but Steerforth stepped in between them, and stole Em'ly away. Ham Peggotty is represented as the very beau-ideal of an uneducated, simple-minded, honest, and warm-hearted fisherman. He was drowned in his attempt to rescue Steerforth from the sea.

Em'ly Peggotty, daughter of Dan's brother-in-law, Tom. She was engaged to Ham Peggotty; but being fascinated with Steerforth, ran off with him. She was afterwards reclaimed, and emigrated to Australia with Dan'el and Mrs. Gummidge.—C. Dickens, *David Copperfield* (1849).

Peggy, grandchild of the old widow Maclure, a covenanter.—Sir W. Scott, *Old Mortality* (time, Charles II.).

Peggy, the laundry-maid of Colonel Mannering, at Woodburne.—Sir W. Scott, *Guy Mannering* (time, George II.).

Peggy (Shippen). A love-letter from Benedict Arnold to this young lady is extant in which after telling her that he has presumed to write to her papa and has re-

quested his sanction to his addresses, Arnold goes on to protest.

"May I perish if I would give you one moment's inquietude, to purchase the greatest possible felicity to myself. Whatever my fate may be, my most ardent wish is for your happiness, and my latest breath will be to implore the blessing of heaven on the idol and only wish of my soul." September 26, 1778.

Peggy [Thrift], the orphan daughter of Sir Thomas Thrift, of Hampshire, and the ward of Moody, who brings her up in seclusion in the country. When Moody is 50, and Peggy 19, the guardian tries to marry her, but "the country girl" outwits him, and marries Belville, a young man of more suitable age. Peggy calls her guardian "Bud." She is very simple but sharp, ingenuous but crafty, lively and girlish.—*The Country Girl* (Garriek altered from Wycherly's *Country Wife*, 1675).

Peggy. Dream-wife about whom cluster the imaginations of the bachelor over the fire of green wood.

"Smoke always goes before blaze, and doubt before decision."—Ik. Marvel (Donald G. Mitchell), *Reveries of a Bachelor* (1850).

Pegler (Mrs.), mother of Josiah Bounderby, Esq., banker and mill-owner, called "The Bully of Humility." The son allows the old woman £30 a year to keep out of sight.—C. Dickens. *Hard Times* (1854).

Peg Woffington, celebrated English actress, *intriguante*, but kind of heart. Sir Charles Vane is one of her lovers, but after the appearance of his simple-hearted wife upon the scene, the actress dismisses her admirer, and induces him to return to domestic life.—Charles Reade, *Peg Woffington*.

Miss Peggy and her Friends

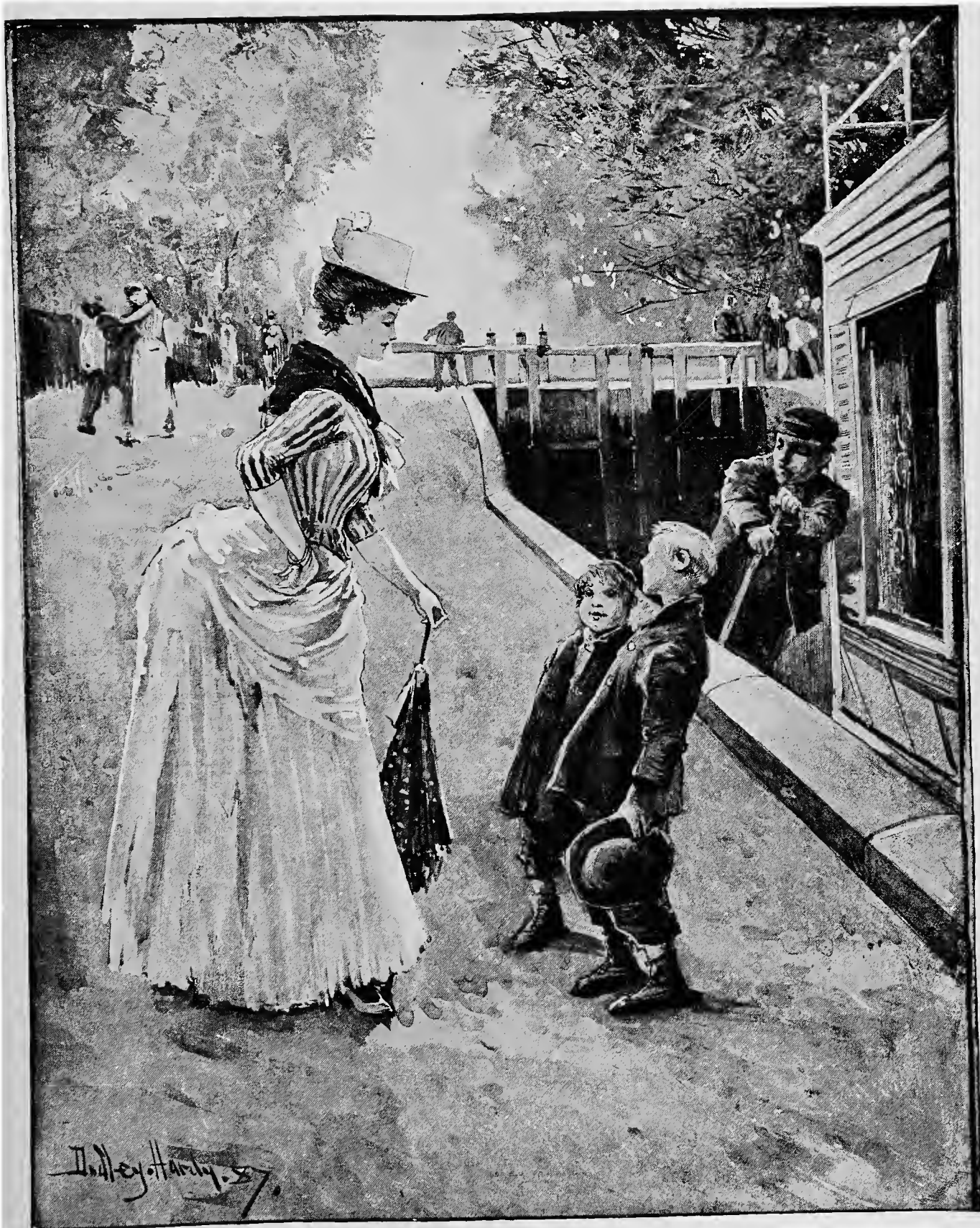
Dudley Hardy, Artist



IN the course of the cruise of the house-boat, "The Nameless Barge," they are forced to come to a halt. The cruise is made through the loveliest part of the heart of England, and Miss Peggy is the heroine of the little love-story underrunning descriptions of scenery and historical reminiscence.

"A bridge stopped us for a minute or two, and then happened to be a number of small folk on the bank, both boys and girls. But they were not to be enticed. He wheedled and coaxed, Miss Peggy helping him, without avail; either they stared with stolid eyes or grinned, and hung back. * * * And so gradually leaving behind us the last twos and threes of the vagrant population, we sailed smoothly on."

William Black's "Strange Adventures of a House-boat."



MISS PEGGY AND HER FRIENDS.

Pek'uah, the attendant of Princess Nekayah, of the "happy valley." She accompanied the princess in her wanderings, but refused to enter the great pyramid, and, while the princess was exploring the chambers, was carried off by some Arabs. She was afterwards ransomed for 200 ounces of gold.—Dr. Johnson, *Rasselas* (1759).

Pelay'o (*Prince*), son of Favil'a, founder of the Spanish monarchy after the overthrow of Roderick, last of the Gothic kings. He united, in his own person, the royal lines of Spain and of the Goths.

In him the old Iberian blood,
Of royal and remotest ancestry
From undisputed source, flowed undefiled . . .
He, too, of Chindasuintho's regal line
Sole remnant now, drew after him the love
Of all true Goths.

Southey, *Roderick, etc.*, viii. (1814).

Pelham, the hero of a novel by Lord Lytton, entitled *Pelham, or The Adventures of a Gentleman* (1828).

Pelham (*M.*), one of the many *aliases* of Sir R. Phillips, under which he published *The Parent's and Tutor's First Catechism*. In the preface he calls the writer *authoress*. Some of his other names are Rev. David Blair, Rev. C. C. Clarke, Rev. J. Goldsmith.

Pel'ian Spear (*The*), the lance of Achillês which wounded and cured Te'lephos. So called from Peleus, the father of Achillês.

Such was the cure the Arcadian hero found—
The Pelian spear that wounded, made him
sound.

Ovid, *Remedy of Love*.

Peli'des (3 *syl.*), Achillês, son of Pe-

leus (2 *syl.*), chief of the Greek warriors at the siege of Troy.—Homer, *Iliad*.

When, like Pelidês, bold beyond control,
Homer raised high to heaven the loud impetuous
song.

Beattie, *The Minstrel* (1773-4).

Pe'lion ("mud-sprung"), one of the frog chieftains.

A spear at Pelion, Troglodytês cast
The missive spear within the bosom past
Death's sable shades the fainting frog surround,
And life's red tide runs ebbing from the wound.

Parnell, *Battle of the Frogs and Mice*, iii.
(about 1712).

Pell (*Solomon*), an attorney in the Insolvent Debtors' court. He has the very highest opinions of his own merits, and by his aid Tony Weller contrives to get his son Sam sent to the Fleet for debt, that he may be near Mr. Pickwick to protect and wait upon him.—C. Dickens, *The Pickwick Papers* (1836).

Pelleas (*Sir*), lord of many isles, and noted for his great muscular strength. He fell in love with Lady Ettard, but the lady did not return his love. Sir Gaw'ain promised to advocate his cause with the lady, but played him false. Sir Pelleas caught them in unseemly dalliance with each other, but forbore to kill them. By the power of enchantment, the lady was made to dote on Sir Pelleas; but the knight would have nothing to say to her, so she pined and died. After the Lady Ettard played him false, the Damsel of the Lake "rejoiced him, and they loved together during their whole lives."—Sir T. Malory, *History of Prince Arthur*, i. 79-82 (1470).

*** Sir Pelleas must not be confounded with Sir Pelles (*q.v.*).

Pellegrin, the pseudonym of de la Motte Fouqué (1777-1843).

Pelles (*Sir*), of Corbin Castle, "king of the foragn land and nigh cousin of Joseph of Arimathy." He was father of Sir Eliazar, and of the Lady Elaine, who fell in love with Sir Launcelot, by whom she became the mother of Sir Galahad, "who achieved the quest of the Holy Graal." This Elaine was not the "lily maid of Astolat."

While Sir Launcelot was visiting King Pelles, a glimpse of the Holy Graal was vouchsafed them:

For when they went into the castle to take their repast . . . there came a dove to the window, and in her bill was a little censer of gold, and there withall was such a savour as though all the spicery of the world had been there . . . and a damsel, passing fair, bare a vessel of gold between her hands, and thereto the king kneeled devoutly and said his prayers. . . . "Oh, mercy!" said Sir Launcelot, "what may this mean?" . . . "This," said the king, "is the Holy Sancgreall which ye have seen."—Sir T. Malory, *History of Prince Arthur*, iii. 2 (1470).

Pellinore (*Sir*), king of the isles and knight of the Round Table (pt. i. 57). He was a good man of power, was called "The Knight with the Stranger Beast," and slew King Lot of Orkney, but was himself slain ten years afterwards by Sir Gawain, one of Lot's sons (pt. i. 35). Sir Pellinore (3 *syl.*) had, by the wife of Aries, the cowherd, a son named Sir Tor, who was the first knight of the Round Table created by King Arthur (pt. i. 47, 48); one daughter, Elein, by the Lady of Rule (pt. iii. 10); and three sons in lawful wedlock; Sir Agloulale (sometimes called Aglavale, probably a clerical error), Sir Lamorake Dornar (also called Sir Lamorake de Galis), and Sir Percivale de Galis (pt. ii. 108). The widow succeeded to the throne (pt. iii. 10).—Sir T. Malory, *History of Prince Arthur* (1470).

Milton calls the name "Pellenore" (2 *syl.*).

Fair damsels, met in forests wide
By knights of Logres, or of Lyones,
Lancelot, or Pelleas, or Pellenore.
Milton.

Pelob'ates (4 *syl.*), one of the frog champions. The word means "mud-wader." In the battle he flings a heap of mud against Psycarpax, the Hector of the mice, and half blinds him; but the warrior mouse heaves a stone "whose bulk would need ten degenerate mice of modern days to lift," and the mass, falling on the "mud-wader," breaks his leg.—Parnell, *Battle of the Frogs and Mice*, iii. (about 1712).

Pelops' Shoulder, ivory. The tale is that Demeter ate the shoulder of Pelops when it was served up by Tan'talos for food. The gods restored Pelops to life by putting the dismembered body into a caldron, but found that it lacked a shoulder; whereupon Demeter supplied him with an ivory shoulder, and all his descendants bore this distinctive mark.

N.B.—It will be remembered that Pythagoras had a *golden thigh*.

Your forehead high,
And smooth as Pelop's shoulder.
John Fletcher, *The Faithful Shepherdess*, ii. 1 (1610).

Pelos, father of Physigna'thos, king of the frogs. The word means "mud."—Parnell, *Battle of the Frogs and Mice* (about 1712).

Pembroke (*The earl of*), uncle to Sir Aymer de Valence.—Sir W. Scott, *Castle Dangerous* (time, Henry I.).

Pembroke (*the Rev. Mr.*), chaplain at Waverley Honor.—Sir W. Scott, *Waverley* (time, George II.).

Pen, Philemon Holland, translator-gen-

Major Pendennis

Frederick Barnard, Artist



PENDENNIS' coat, his white gloves, his whiskers, his very cane, were perfect of their kind as specimens of the costume of a military man *en retraite*. At a distance, or seeing his back merely, you would have taken him to be not more than thirty years old; it was only by a nearer inspection that you saw the fastidious nature of his rich brown hair, and that there were a few crow's-feet round about the somewhat faded eyes of his handsome, mottled face. His nose was of the Wellington pattern. * *

* * * * *

In the course of that very day, it chanced that the Major had stationed himself in the great window of Bay's Club, in St. James Street, at the hour in the afternoon when you see a half-score of old bucks similarly recreating themselves.

Thackeray's "History of Pendennis."



Photogravure Goupil & Co

Pengwern (*The Torch of*), prince Gwenwyn of Powys-land.—Sir W. Scott, *The Betrothed* (time, Henry II.).

Pengwinion (*Mr.*), from Cornwall; a Jacobite conspirator with Mr. Redgauntlet.—Sir W. Scott, *Redgauntlet* (time, George III.).

Peninsular War (*The*), the war carried on by Sir Arthur Wellesley against Napoleon in Portugal and Spain (1808–1814).

Southey wrote a *History of the Peninsular War* (1822–32).

Penitents of Love (*Fraternity of the*), an institution established in Languedoc, in the thirteenth century, consisting of knights and esquires, dames and damsels, whose object was to prove the excess of their love by bearing, with invincible constancy, the extremes of heat and cold. They passed the greater part of the day abroad, wandering about from castle to castle, wherever they were summoned by the inviolable duties of love and gallantry; so that many of these devotees perished by the inclemency of the weather, and received the crown of martyrdom to their profession.—See Warton, *History of English Poetry* (1781).

Pen'lake (*Richard*), a cheerful man, both frank and free, but married to Rebecca, a terrible shrew. Rebecca knew if she once sat in St. Michael's chair (on St. Michael's Mount, in Cornwall), that she would rule her husband ever after; so she was very desirous of going to the mount. It so happened that Richard fell sick, and both vowed to give six marks to St. Michael if he recovered. Richard did recover, and they visited the shrine; but while Richard was making the offering,

Rebecca ran to seat herself in St. Michael's chair; but no sooner had she done so, than she fell from the chair, and was killed in the fall.—Southey, *St. Michael's Chair* (a ballad, 1798).

Penniless (*The*), Maximilian I., emperor of Germany (1459, 1493–1519).

Penniman (*Wolfert*). Young captain of the Mayga in *Outward Bound*.—W. T. Adams (Oliver Optic).

Penny (*Jock*), a highwayman.—Sir W. Scott, *Guy Mannering* (time, George II.).

Penruddock (*Roderick*), a “philosopher,” or rather a recluse, who spent his time in reading. By nature gentle, kind-hearted, and generous, but soured by wrongs. Woodville, his trusted friend, although he knew that Arabella was betrothed to Roderick, induced her father to give his daughter to himself, the richer man; and Roderick's life was blasted. Woodville had a son, who reduced himself to positive indigence by gambling. Sir George Penruddock was the chief creditor. Sir George dying, all his property came to his cousin, Roderick, who now had ample means to glut his revenge on his treacherous friend; but his heart softened. First, he settled all “the obligations, bonds, and mortgages, covering the whole Woodville property,” on Henry Woodville, that he might marry Emily Tempest; and next, he restored to Mrs. Woodville “her settlement, which in her husband's desperate necessity, she had resigned to him;” lastly, he sold all his own estates, and retired again to a country cottage to his books and solitude.—Cumberland, *The Wheel of Fortune* (1779).

Pentap'oliff, “with the naked arm,”

Penelope

Von Deutsch, Artist

R. Brend'amour, Engraver



*P*ENELOPE was the wife of Ulysses the ruler of Ithaca. When the Greeks went to war with the Trojans to recover Helen, Ulysses accompanied them. During his twenty years' absence, Penelope remained faithful to her husband, although she was besieged by suitors. Her people believed Ulysses dead, and urged her to marry again. As an expedient for putting off her wooers, she began weaving a web, telling them that when it was completed, she would give one of them a favorable answer. To avoid doing this, she unravelled at night what she had woven by day. Telemachus at length went in search of his father, and both returned to reward Penelope's fidelity. The suitors were slain and Ulysses resumed his place in his kingdom.

Homer's "Odyssey."



PENELOPE.

king of the Garaman'teans, who always went to battle with his right arm bare. Alifanfaron, emperor of Trap'oban, wished to marry his daughter, but, being refused, resolved to urge his suit by the sword. When Don Quixote saw two flocks of sheep coming along the road in opposite directions, he told Sancho Panza they were the armies of these two puissant monarchs met in array against each other.—Cervantes, *Don Quixote*, I. iii. 4 (1605).

Pentecôte Vivante (*La*), Cardinal Mezzofanti, who was the master of fifty or fifty-eight languages (1774–1849).

Penthe'a, sister of Ith'oclês, betrothed to Or'gilus by the consent of her father. At the death of her father, Ithoclês compelled her to marry Bass'anes, whom she hated, and she starved herself to death.—John Ford, *The Broken Heart* (1633).

Penthesile'a, queen of the Amazons, slain by Achilles. S. Butler calls the name "Penthes'ilê."

And laid about in fight more busily
Than th' Amazonian dame Penthesile.
S. Butler, *Hudibras*.

Pen'theus (3 *syl.*), a king of Thebes, who tried to abolish the orgies of Bacchus, but was driven mad by the offended god. In his madness he climbed into a tree to witness the rites, and being desecrated was torn to pieces by the Bacchantes.

As when wild Pentheus, grown mad with fear,
Whole troops of hellish hags about him spies.
Giles Fletcher, *Christ's Triumph over Death* (1610).

Pentheus (2 *syl.*), a king of Thebes, resisted the introduction of the worship of Dyoni'sos (*Bacchus*) into his kingdom, in

consequence of which the Bacchantes pulled his palace to the ground, and Pentheus, driven from the throne, was torn to pieces on Mount Cithæron by his own mother and her two sisters.

He the fate [*may sing*]
Of sober Pentheus.
Akenside, *Hymn to the Naiads* (1767).

Pentweazel (*Alderman*), a rich city merchant of Blowbladder Street. He is wholly submissive to his wife, whom he always addresses as "Chuck."

Mrs. Pentweazel, the alderman's wife, very ignorant, very vain, and very conceitedly humble. She was a Griskin by birth, and "all her family by the mother's side were famous for their eyes." She had an aunt among the beauties of Windsor, "a perdigious fine woman. She had but one eye, but that was a piercer, and got her three husbands. We was called the gimlet family." Mrs. Pentweazel says her first likeness was done after "Venus de Medicis, the sister of Mary de Medicis."

Sukey Pentweazel, daughter of the alderman, recently married to Mr. Deputy Dripping, of Candlewick Yard.

Carel Pentweazel, a schoolboy, who had been under Dr. Jerks, near Doncaster, for two years and a quarter, and had learnt all *As in Præsenti* by heart. The terms of this school were £10 a year for food, books, board, clothes and tuition.—Foote, *Taste* (1753).

People (*Man of the*), Charles James Fox (1749–1806).

Pepin (*William*), a White Friar and most famous preacher at the beginning of the sixteenth century. His sermons, in eight volumes quarto, formed the grand repertory of the preachers of those times.

Pepita, Spanish beauty of whom the poet sings:

I, who dwell over the way,
Watch where Pepita is hid,
Safe from the glare of the day,
Like an eye under its lid;
Over and over I say—
Name like the song of a bird,
Melody shut in a word—
"Pepita!"

Frank Dempster Sherman,
Madrigals and Catches (1887).

Peps (*Dr. Parker*), a court physician who attended the first Mrs. Dombey on her death-bed. Dr. Peps always gave his patients (by mistake, of course) a title, to impress them with the idea that his practice was exclusively confined to the upper ten thousand.—C. Dickens, *Dombey and Son* (1846).

Perch, messenger in the house of Mr. Dombey, merchant, whom he adored, and plainly showed by his manner to the great man: "You are the light of my eyes," "You are the breath of my soul."—C. Dickens, *Dombey and Son* (1846).

Percinet, a fairy prince, in love with Graciosa. The prince succeeds in thwarting the malicious designs of Grognon, the step-mother of the lovely princess.—*Percinet and Graciosa* (a fairy tale).

Percival (*Sir*), the third son of Sir Pellinore, king of Wales. His brothers were Sir Aglavale and Sir Lamorake Dornar, usually called Sir Lamorake de Galis (*IVales*). Sir Tor was his half-brother. Sir Percival caught a sight of the Holy Graal after his combat with Sir Ector de Maris (brother of Sir Launcelot), and both were miraculously healed by it. Crétien de Troyes wrote the *Roman de Perceval* (before 1200), and Menessier pro-

duced the same story in a metrical form. (See PARZIVAL.)

Sir Percivale had a glimmering of the Sangreall and of the maiden that bare it, for he was perfect and clean. And forthwith they were both as whole of limb and hide as ever they were in their life days. "O, mercy!" cried Sir Percival, "what may this mean?" . . . "I wot well," said Sir Ector . . . "It is the holy vessel, wherein is a part of the holy blood of our blessed Saviour; but it may not be seen but by a perfect man."—Pt. iii. 14.

Sir Percival was with Sir Bors and Sir Galahad, when the visible Saviour went into the consecrated wafer which was given to them by the bishop. This is called the achievement of the quest of the Holy Graal (pt. iii. 101, 102).—Sir T. Malory, *History of Prince Arthur* (1470).

Percival Glyde (*Sir*). Rascally husband of *Laura Fairlie*. To possess himself of her fortune, he incarcerates her in an insane asylum, gives out that she is dead, and uses the corpse of her half-sister to confirm the rumor.—Wilkie Collins, *The Woman in White*.

Percy Arundel (*Lord Ashdale*), son of Lady Arundel, by her second husband. A hot, fiery youth, proud and overbearing. When grown to manhood, a "sea-captain," named Norman, made love to Violet, Lord Ashdale's cousin. The young "Hotspur" was indignant and somewhat jealous, but discovered that Norman was the son of Lady Arundel by her first husband, and the heir to the title and estates. In the end, Norman agreed to divide the property equally, but claimed Violet for his bride.—Lord Lytton, *The Sea-Captain* (1839).

Percy (*Ralph*), a pioneer soldier who came to Virginia with the settlers of that colony. At the opening of the story he

Il Penseroso

J. C. Horsley, Artist

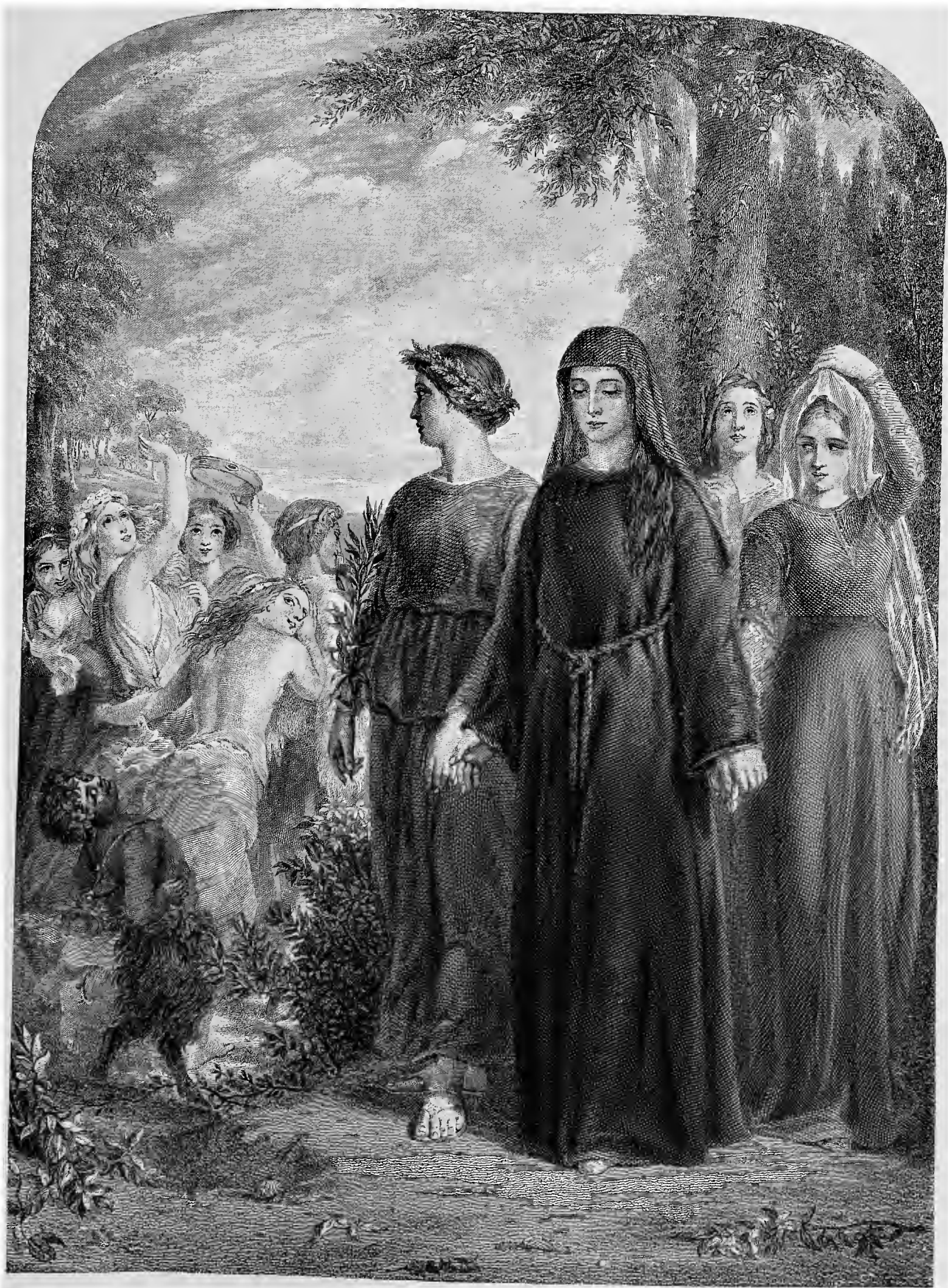
T. Garner, Engraver



*“COME, pensive nun, devout and
pure,
Sober, steadfast, and demure,
All in a robe of darkest grain,
Flowing with majestic train,
And sable stole of cypress lawn,
Over thy decent shoulders drawn.*

*“And join with thee calm Peace and
Quiet,
Spare Fast, that oft with gods doth diet,
And hears the Muses in a ring
Aye round about Jove’s altar sing.
And add to these retired Leisure,
That in trim gardens takes his pleasure.”*

Milton’s “Il Penseroso.”



IL PENSEROSO.

comes from his river plantation down to Jamestown to buy a wife from the shipload of maids sent from England. He marries Jocelyn Leigh, a ward of the king, who has fled from England in disguise to escape marriage with Lord Carnal. She is Percy's wife in name only, and lives in his home at Weyanoke, and then at Jamestown. Hither comes Lord Carnal in search of Jocelyn. Although she does not love Percy, she hates Carnal and refuses to return with him. While awaiting orders from England for the annulment of her marriage with Percy, Carnal tries to accomplish Percy's ruin or death. When the command for Jocelyn's return to England arrives, Percy and Jocelyn attempt to escape by boat with Master Jeremy Sparrow, the warlike parson. Carnal follows and attacks them, is wounded and carried off by them. After a fierce tempest, the party is shipwrecked on a desert island, there meeting pirates, whom they join as their only hope of rescue from starvation and thirst. By combat with the pirate chiefs, Percy makes himself the leader of the gang. After cruising for some time, they are taken by an English merchantman bound for Virginia. Among the passengers are the new governor, Sir Francis Wyatt, and his suite. Percy is tried as a pirate, but acquitted on Jocelyn's testimony. When Jamestown is reached, Percy is detained in jail for his abduction of Jocelyn, but Carnal entices him out by means of a forged message, and with his serving-man he is carried off into the forest by Indians who have been paid to murder him. In the fight to secure Percy Lord Carnal is attacked by a panther and so disfigured that he takes poison. At the last moment Percy is rescued by Nantauquas, the brother of Pocahontas, and returns to Jamestown in time to warn the settlers of an imminent uprising of the

Indians. He and Jocelyn are happily married.—Mary Johnston, *To Have and To Hold* (1900).

Per'dita, the daughter of the Queen Hermionê, born in prison. Her father, King Leontês, commanded the infant to be cast on a desert shore, and left to perish there. Being put to sea, the vessel was driven by a storm to the "coast" of Bohemia, and the infant child was brought up by a shepherd, who called its name Perdita. Flor'izel, the son of the Bohemian king, fell in love with Perdita, and courted her under the assumed name of Doriclês; but the king, having tracked his son to the shepherd's hut, told Perdita that if she did not at once discontinue this foolery, he would command her and the shepherd too to be put to death. Florizel and Perdita now fled from Bohemia to Sicily, and being introduced to the king, it was soon discovered that Perdita was Leontês's daughter. The Bohemian king, having tracked his son to Sicily, arrived just in time to hear the news, and gave his joyful consent to the union which he had before forbidden.—Shakespeare, *The Winter's Tale* (1604).

Perdrix, toujours Perdrix! Walpole tells us that the confessor of one of the French kings, having reproved the monarch for his conjugal infidelities, was asked what dish he liked best. The confessor replied, "Partridges;" and the king had partridges served to him every day, till the confessor got quite sick of them. "Perdrix, toujours perdrix!" he would exclaim, as the dish was set before him. After a time, the king visited him, and hoped his favorite dish had been supplied him. "Mais oui," he replied, "toujours perdrix, toujours perdrix!" "Ah, ah!" said

the amorous monarch, "and one mistress is all very well, but not *perdrix*, *toujours perdrix*!"—See *Notes and Queries*, 337, October 23, 1869).

The story is at least as old as the *Cent Nouvelles Nouvelles*, compiled between 1450–1461, for the amusement of the dauphin of France, afterwards Louis XI. (*Notes and Queries*, November 27, 1869).

*** Farquhar parodies the French expression into "Soup for breakfast, soup for dinner, soup for supper, and soup for breakfast again."—Farquhar, *The Inconstant*, iv. 2 (1702).

Père Duchesne (*Le*), Jacques René Hébert; so called from the *Père Duchesne*, a newspaper of which he was the editor (1755–1794).

Pereard (*Sir*), the Black Knight of the Black Lands. Called by Tennyson "Night" or "Nox." He was one of the four brothers who kept the passages to Castle Perilous, and was overthrown by Sir Gareth.—Sir T. Malory, *History of Prince Arthur*, i. 126 (1470); Tennyson, *Idylls* ("Gareth and Lynette").

Peredur (*Sir*), son of Evrawe, called "Sir Peredur of the Long Spear," one of the knights of the Round Table. He was for many years called "The Dumb Youth," from a vow he made to speak to no Christian till Angharad of the Golden Hand loved him better than she loved any other man. His great achievements were: (1) the conquest of the Black Oppressor, "who oppressed every one and did justice to no one;" (2) killing the Addanc of the Lake, a monster that devoured daily some of the sons of the king of Tortures. This exploit he was enabled to achieve by means of a stone which kept him invisible; (3) slaying the three hundred heroes privileged to

sit round the countess of the Achievements; on the death of these men the seat next the countess was freely given to him; (4) the achievement of the Mount of Mourning, where was a serpent with a stone in its tail which would give inexhaustible wealth to its possessor; Sir Peredur killed the serpent, but gave the stone to his companion, Earl Etlym of the east country. These exploits over, Sir Peredur lived fourteen years with the Empress Cristinobyl the Great.

Sir Peredur is the Welsh name for Sir Percival of Wales.—*The Mabinogion* (from the Red Book of Hergest, twelfth century).

Per'egrine (3 *syl.*), a sentimental prig, who talks by the book. At the age of 15 he runs away from home, and Job Thornberry lends him ten guineas, "the first earnings of his trade as a brazier." After thirty years absence, Peregrine returns just as the old brazier is made a bankrupt "through the treachery of a friend." He tells the bankrupt that his loan of ten guineas has by honest trade grown to 10,000, and these he returns to Thornberry as his own by right. It turns out that Peregrine is the eldest brother of Sir Simon Rochdale, J. P., and when Sir Simon refuses justice to the old brazier Peregrine asserts his right to the estate, etc. At the same time, he hears that the ship he thought was wrecked has come safe into port, and has thus brought him £100,000.—G. Colman, junior, *John Bull* (1805).

Peregrine Pickle, the hero and title of a novel by Smollett (1751). Peregrine Pickle is a savage, ungrateful spendthrift, fond of practical jokes, and suffering with evil temper the misfortunes brought on himself by his own wilfulness.

Penthesilea, Queen of the Amazons

THE Amazons were a mythical race of women to whom poetry and legend assign different dwelling-places. They were said to have reduced their men to servitude and to have taken warfare and government into their own hands. Homer speaks of them in the *Iliad* as the unsexed Amazons, and other authors name them among the allies of the Trojans and make Achilles kill their queen, Penthesilea. In later poets, we read of Hippolyta, Queen of the Amazons, as in the *Theseide* of Boccaccio and the *Knight's Tale* of Chaucer.



PENTHESILEA, QUEEN OF THE AMAZONS.

Peregrinus Proteus, a cynic philosopher, born at Parium, on the Hellespont. After a youth spent in debauchery and crimes, he turned Christian, and, to obliterate the memory of his youthful ill practices, divided his inheritance among the people. Ultimately he burned himself to death in public at the Olympic games, A.D. 165. Lucan has held up this immolation to ridicule in his *Death of Peregrinus*; and C. M. Wieland has an historic romance in German entitled *Peregrinus Proteus* (1733–1813).

Per'es (*Gil*), a canon, and the eldest brother of Gil Blas' mother. Gil was a little punchy man, three feet and a half high, with his head sunk between his shoulders. He lived well, and brought up his nephew and godchild, Gil Blas. "In so doing, Perès taught himself also to read his breviary without stumbling." He was the most illiterate canon of the whole chapter.—Lesage, *Gil Blas*, i. (1715).

Perez (*Michael*), the "copper captain," a brave Spanish soldier, duped into marrying Estifania, a servant of intrigue, who passed herself off as a lady of property. Being reduced to great extremities, Estifania pawned the clothes and valuables of her husband; but these "valuables" were but of little worth—a jewel which sparkled as the "light of a dark lanthorn," a "chain of whittings' eyes" for pearls, and as for his clothes, she tauntingly says to her husband:

Put these and them [*his jewels*] on, and you're a man of copper,
A copper, copper captain.
Beaumont and Fletcher, *Rule a Wife and Have a Wife* (1640).

Peri, (plu., **Peris**), gentle, fairy-like beings of Eastern mythology, offspring of

the fallen angels, and constituting a race of beings between angels and men. They direct with a wand the pure-minded the way to heaven, and dwell in Shadu'kiam' and Am'bre-abad, two cities subject to Eblis.

Are the peries coming down from their spheres?
W. Beckford, *Vathek* (1786).

Pe'richole (*La*), the heroine of Offenbach's comic opera (*opera bouffe*) of that name. She was originally a street-singer of Lima, the capital of Peru, but became the mistress of the viceroy. She was not a native of Lima and offended the Creole ladies by calling them, in her bad Spanish, *pericholas*, "flaunting, bedizened creatures," and they, in retaliation, called her "La Périchole," i.e., "the flaunting one *par excellence*."

Pericles, the Athenian who raised himself to royal supremacy (died B.C. 429). On his death-bed he overheard his friends recalling his various merits, and told them they had forgotten his greatest praise, viz., that no Athenian through his administration had had to put on mourning, i.e. he had caused no one to be put to death.

Pericles was a famous man of warre . . .
Yet at his death he rather did rejoice
In clemencie. . . . "Be still," quoth he, "you
grave Athenians"
(Who whisperèd and told his valiant acts);
"You have forgot my greatest glorie got:
For yet by me nor mine occasion
Was never sene a mourning garment worn."
G. Gascoigne, *The Steele Glas* (died 1577).

Pericles, prince of Tyre, a voluntary exile, in order to avert the calamities which Anti'ochus, emperor of Greece, vowed against the Tyrians. Pericles, in his wanderings, first came to Tarsus, which he relieved from famine, but was obliged to quit the city to avoid the per-

secution of Antiochus. He was then shipwrecked, and cast on the shore of Pentap'olis, where he distinguished himself in the public games, and being introduced to the king, fell in love with the Princess Thaïs'a, and married her. At the death of Antiochus, he returned to Tyre; but his wife, supposed to be dead in giving birth to a daughter (Marina), was thrown into the sea. Periclès entrusted his infant child to Cleon (governor of Tarsus), and his wife, Dionysia, who brought her up excellently well till she became a young woman, when Dionysia employed a man to murder her; and when Periclès came to see her, he was shown a splendid sepulchre which had been raised to her honor. On his return home, the ship stopped at Metalinê, and Marina was introduced to Periclès to divert his melancholy. She told him the tale of her life, and he discovered that she was his daughter. Marina was now betrothed to Lysim'achus, governor of Metalinê; and the party, going to the shrine of Diana of Ephesus to return thanks to the goddess, discovered the priestess to be Thaïsa, the wife of Periclès, and mother of Marina.—Shakespeare, *Pericles, Prince of Tyre* (1608).

*** This is the story of *Ismene and Ismenias*, by Eustathius. The tale was known to Gower by the translation of Godfrey Viterbo.

Perigort (Cardinal). Previous to the battle of Poitiers, he endeavors to negotiate terms with the French king, but the only terms he can obtain, he tells Prince Edward, are:

That to the castles, towns, and plunder ta'en,
And offered now by you to be restored,
Your royal person with a hundred knights
Are to be added prisoners at discretion.
Shirley, *Edward the Black Prince*, iv. 2 (1640).

Peri'got (the *t* pronounced, so as to rhyme with *not*), a shepherd in love with Am'oret; but the shepherdess Amaryllis also loves him, and, by the aid of the Sullen Shepherd, gets transformed into the exact likeness of the modest Amoret. By her wanton conduct she disgusts Perigot, who casts her off; and by and by, meeting Amoret, whom he believes to be the same person, rejects her with scorn, and even wounds her with intent to kill. Ultimately the truth is discovered by Clor'in, "the faithful shepherdess," and the lovers, being reconciled, are married to each other.—John Fletcher, *The Faithful Shepherdess* (1610).

Periklym'enos, son of Neleus (2 *syl.*). He had the power of changing his form into a bird, beast, reptile, or insect. As a bee, he perched on the chariot of Heraklès (*Herculès*), and was killed.

Peril'ios, of Athens, made a brazen bull for Phal'aris, tyrant of Agrigentum, intended for the execution of criminals. They were to be shut up in the bull, and the metal of the bull was to be made red hot. The cries of the victims inside were so reverberated as to resemble the roarings of a gigantic bull. Phalaris made the first experiment by shutting up the inventor himself in his own bull.

What's a protector?

A tragic actor, Cæsar in a clown;
He's a brass farthing stamped with a crown;
A bladder blown with other breaths puffed full;
Not a Perillus, but a Perrilus' bull.

John Cleveland, *A Definition of a Protector* (died 1650).

Perilous Castle. The castle of Lord Douglas was so called in the reign of Edward I., because the good Lord Douglas destroyed several English garrisons stationed there, and vowed to be revenged

The Peri at Heaven's Gate

F. Heyser, Artist



THE Peri having been told that to win entrance to Eden she must bring to the "eternal gate the gift most dear to heaven," catches the "last glorious drop" of a hero's life blood.

"Be this," she cried, as she winged her flight,

"My welcome gift at the gates of light.

Oh, if there be on the earthly sphere,

A boon, an offering heaven holds dear,

'Tis the last libation Liberty draws

From the heart that bleeds and breaks in her cause."

Moore's "Lalla Rookh."



THE PERI AT HEAVEN'S GATE.

on any one who dared to take possession of it. Sir W. Scott calls it "Castle Dangerous" in his novel so entitled.

*** In the story of Gareth and Linet, the castle in which Lionês was held prisoner by Sir Ironside, the Red Knight of the Red Lands, was called Castle Perilous. The passages to the castle were held by four knights, all of whom Sir Gareth overthrew; lastly he conquered Sir Ironside, liberated the lady, and married her.—Sir T. Malory, *History of Prince Arthur*, i. 120–153 (1470).

Perimo'nes (*Sir*), the Red Knight, one of the four brothers who kept the passages to Castle Perilous. He was overthrown by Sir Gareth. Tennyson calls him "Noonday Sun" or "Meridies."—Sir T. Malory, *History of Prince Arthur*, i. 129 (1470); Tennyson, *Idylls* ("Gareth and Lynette").

Per'ion, king of Gaul, father of Amadis of Gaul. His "exploits and adventures" form part of the series called *Le Roman des Romans*. This part was added by Juan Diaz (fifteenth century).

*** It is generally thought that "Gaul" in this romance is the same as *Galís*, that is "Wales."

Perissa, the personification of extravagance, step-sister of Elissa (*meanness*) and of Medi'na (*the golden mean*); but they never agreed in any single thing. Perissa's suitor is Sir Huddibras, a man "more huge in strength than wise in works." (Greek, *perissos*, "extravagant," *perissotês*, "excess.")—Spenser, *Faëry Queen*, ii. 2 (1590).

Per'iwinkle (*Mr.*), one of the four guardians of Anne Lovely, the heiress. He is a silly, half-witted virtuoso, posi-

tive and surly; fond of everything antique and foreign; and wears clothes of the last century. Mr. Periwinkle dotes upon travellers, and believes more of Sir John Mandeville than he does of the Bible. Colonel Feignwell, to obtain his consent to his marriage with Mr. Periwinkle's ward, disguised himself as an Egyptian, and passed himself off as a great traveller. His dress, he said, "belonged to the famous Claudius Ptolemêus, who lived in the year 135." One of his curiosities was *poluflosboio*, "part of those waves which bore Cleopatra's vessel, when she went to meet Antony." Another was the *moros musphonon*, or girdle of invisibility. His trick, however, miscarried, and he then personated Pillage, the steward of Periwinkle's father, and obtained Periwinkle's signature to the marriage by a fluke.—Mrs. Centlivre, *A Bold Stroke For a Wife* (1717).

Perker (*Mr.*), the lawyer employed for the defence in the famous suit of "Bardell v. Pickwick" for the breach of promise.—C. Dickens, *The Pickwick Papers* (1836).

Perkin Warbeck, an historic play or "chronicle history," by John Ford (1635).

Perley Kelso. A woman with "a weakness for an occupation, who suffers passions of superfluous life. At the Cape she rebelled because Providence did not create her a bluefisher. In Paris, she would make muslin flowers, and learn the *métier* to-morrow."—Elizabeth Stuart Phelps, *The Silent Partner* (1871).

Pernelle (*Madame*), mother of Orgon; a regular vixen, who interrupts every one, without waiting to hear what was to have been said to her.—Molière, *Tartuffe* (1664).

Peronella, a pretty country lass, who changes places with an old decrepit queen. Peronella rejoices for a time in the idolatry paid to her rank, but gladly resumes her beauty, youth, and rags.—*A Fairy Tale*.

Perrette and her Milk-Pail. Perrette, carrying her milk-pail well-poised upon her head, began to speculate on its value. She would sell the milk and buy eggs; she would set the eggs and rear chickens; the chickens she would sell and buy a pig; this she would fatten and change for a cow and calf, and would it not be delightful to see the little calf skip and play? So saying, she gave a skip, let the milk-pail fall, and all the milk ran to waste. "Le lait tombe. Adieu, veau, vache, cochon, couvée," and poor Perrette "va s'excuser à son mari, en grand danger d'être battue."

Quel esprit ne bat la campagne?
Qui ne fait château en Espagne?
Picrochole [*q.v.*], Pyrrhus, la laitière, enfin tous,
Autant les sages que les fous. . . .
Quelque accident fait-il que je rentre en moi-même;

Je suis Gros-Jean comme devant.

Lafontaine, *Fables* ("La Laitière et le Po tau Lait," 1668).

(Dodsley has this fable, and makes his milkmaid speculate on the gown she would buy with her money. It should be green, and all the young fellows would ask her to dance, but she would toss her head at them all—but ah! in tossing her head, she tossed over her milk-pail.)

*** Echephron, an old soldier, related this fable to the advisers of King Picrochole, when they persuaded the king to go to war: A shoemaker bought a ha'p'orth of milk; this he intended to make into butter, and with the money thus obtained he would buy a cow. The cow in due time would have a calf, the calf was to be

sold, and the man when he became a nabob would marry a princess; only the jug fell, the milk was spilt, and the dreamer went supperless to bed.—Rabelais, *Gargantua*, i. 33 (1533).

In a similar day-dream, Alnaschar invested all his money in a basket of glass-ware, which he intended to sell, and buy other wares, till by barter he became a princely merchant, when he should marry the vizier's daughter. Being offended with his wife, he became so excited that he kicked out his foot, smashed all his wares, and found himself penniless.—*Arabian Nights* ("The Barber's Fifth Brother").

Perrin, a peasant, the son of Thibaut.—Molière, *Le Médecin Malgré Lui* (1666).

Persaunt of India (*Sir*), the Blue Knight, called by Tennyson "Morning Star," or "Phosphorus." One of the four brothers who kept the passages to Castle Perilous. Overthrown by Sir Gareth.—Sir T. Malory, *History of Prince Arthur*, i. 131 (1470); Tennyson, *Idylls*.

"Then, at his call, 'O, daughters of the Dawn,
And servants of the Morning Star, approach,
Arm me,' from out the silken curtain-folds
Bare-footed and bare-headed three fair girls
In gilt and rosy raiment came; their feet
In dewy grasses glisten'd; and the hair
All over glanced with dewdrop or with gem,
Like sparkles in the stone Avanturine.
These arm'd him in blue arms, and gave a
shield,
Blue also, and thereon the morning star."
Tennyson, *Gareth and Lynette*.

Perseus [*Per.suce*], a famous Argive hero, whose exploits resemble those of Herculès, and hence he was called "The Argive Herculès."

Benvenuto Cellini made a bronze statue of Perseus, which is in the Loggia dei Lanzi, in Florence.

Perseus's Horse, a ship. Perseus having cut off Medusa's head, made the ship *Pegasé*, the swiftest ship hitherto known, and generally called "Perseus's flying horse."

The thick-ribbed bark thro' liquid mountains
cut . . .

Like Perseus' horse.

Shakespeare, *Troilus and Cressida*, act i. sc. 3 (1602).

Persian Creed (*The*). Zoroaster supposes there are two gods or spirit-principles—one good and the other evil. The good is Yezad, and the evil, Ahriman.

Perth (*The Fair Maid of*), Catharine, or Katie Glover, "universally acknowledged to be the most beautiful young woman of the city or its vicinity." Catharine was the daughter of Simon Glover (the glover of Perth), and married Henry Smith, the armorer.—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

Pertinax (*Sir*). (See MACSYCOPHANT.)

Pertolope (*Sir*), the Green Knight. One of the four brothers who kept the passages to Castle Perilous. He was overthrown by Sir Gareth. Tennyson calls him "Evening Star," or "Hesperus."—Sir T. Malory, *History of Prince Arthur*, i. 127 (1470); Tennyson, *Idylls*.

"For there, beyond a bridge of treble bow,
All in a rose-red from the west, and all
Naked it seem'd, and glowing in the broad,
Deep-dimpled current underneath, the knight
That named himself the Star of Evening, stood,
And Gareth, 'Wherefore waits the madman
there
Naked in open dayshine?' 'Nay,' she cried,
'Not naked, only wrapt in harden'd skins
That fit him like his own; and so ye cleave
His armor off him, these will turn the blade.'"
Tennyson, *Gareth and Lynette*.

Perviz (*Prince*), son of the Sultan

Khrosru-schar of Persia. At birth he was taken away by the sultana's sisters, and set adrift on a canal, but was rescued and brought up by the superintendent of the sultan's gardens. When grown to manhood, "the talking-bird" told the sultan that Pervis was his son, and the young prince, with his brother and sister, were restored to their rank and position in the empire of Persia.—*Arabian Nights* ("The Two Sisters").

Prince Perviz's String of Pearls. When Prince Perviz went on his exploits, he gave his sister, Parizādê, a string of pearls, saying, "So long as these pearls move readily on the string, you will know that I am alive and well; but if they stick fast and will not move, it will signify that I am dead."—*Arabian Nights* ("The Two Sisters").

** Birtha's emerald ring, and Prince Bahman's knife gave similar warning. (See BIRTHA and BAHMAN.)

Pescec'ola, a famous diver, whose English name was *Fish* (Italian, *Pesce*=fish). He dived in the pool of Charybdis and returned. King Frederick then threw a golden cup into the pool; Pescecola dived for it, and was drowned.

Schiller, in *The Diver*, tells the story, but gives the diver no name.

Pest (*Mr.*), a barrister.—Sir W. Scott, *Redgauntlet* (time, George III.).

Pet, a fair girl, with rich brown hair hanging free in natural ringlets. A lovely girl, with a free, frank face, and most wonderful eyes—so large, so soft, so bright, and set to perfection in her kind, good face. She was round, and fresh, and dimpled, and spoilt, most charmingly timid, most bewitchingly self-willed. She was the daughter of Mr. Meagles, and

married Henry Gowan.—C. Dickens, *Little Dorrit* (1857).

Pétaud (*King*), king of the beggars.

"It is an old saying," replied the Abbé Huet, "Petaud being derived from the Latin *peto*, 'I beg.'"—*Asylum Christi*, ii.

The court of King Pétaud, a disorderly assembly, a place of utter confusion, a bear-garden.

On n'y respecte rien, chacun y parle haut,
Et c'est tout justement le cour du roi Pétaud.
Molière *Tartuffe*, i. 1 (1664).

Le cour du roi Pétaud, où chacun est maitre.—*French Proverb*.

Petella, the waiting-woman of Rosalura and Lillia-Bianca, the two daughters of Nantolet.—Beaumont and Fletcher, *The Wild-goose Chase* (1652).

Peter, the stupid son of Solomon, butler of the Count Wintersen. He grotesquely parrots in an abridged form whatever his father says. Thus: *Sol*. "we are acquainted with the reverence due to exalted personages." *Pet*. "Yes, we are acquainted with exalted personages." Again: *Sol*. "Extremely sorry it is not in my power to entertain your lordship." *Pet*. "Extremely sorry." *Sol*. "Your lordship's most obedient, humble, and devoted servant." *Pet*. "Devoted servant."—Benjamin Thompson, *The Stranger* (1797).

Peter, the pseudonym of John Gibson Lockhart, in a work entitled *Peter's Letters to his Kinsfolk* (1819).

Peter (*Lord*), the pope of Rome.—Dean Swift, *Tale of a Tub* (1704).

Peter Botte, a steep, almost perpendicular "mountain" in the Mauritius,

more than 2800 feet in height. It is so called from Peter Botte, a Dutch sailor, who scaled it and fixed a flag on its summit, but lost his life in coming down.

Peter Parley, the *nom de plume* of Samuel G. Goodrich, an American, whose books for children had an enormous circulation in the middle of the nineteenth century (1793–1860).

The name was pirated by numerous persons. Darton and Co., Simkins, Bogue, Tegg, Hodson, Clements, etc., brought out books under the name, but not written by S. G. Goodrich.

Peter Peebles, a litigious, hard-hearted drunkard, noted for his lawsuit.—Sir W. Scott, *Redgauntlet* (time, George III.).

Peter Pindar, the pseudonym of Dr. John Wolcot, of Dodbrooke, Devonshire (1738–1819).

Peter Plymley's Letters, attributed to the Rev. Sydney Smith (1769–1845).

Peter Porcupine, William Cobbett, when he was a tory. He brought out *Peter Porcupine's Gazette*, *The Porcupine Papers*, etc. (1762–1835).

Peter Wilkins, the hero of a tale of adventures, by Robert Pullock, of Clifford's Inn. His "flying woman" (gawreys) suggested to Southey the "glendoveer" in *The Curse of Kehama*.

Peter of Provence and the Fair Magalo'na, the chief characters of a French romance so called. Peter comes into possession of Merlin's wooden horse.

Peter the Great of Egypt, Mehemet Ali (1768–1848).

Peter the Hermit, a gentleman of Amiens, who renounced the military life for the religious. He preached up the first crusade, and put himself at the head of 100,000 men, all of whom, except a few stragglers, perished at Nicea.

He is introduced by Tasso in *Jerusalem Delivered* (1575); and by Sir W. Scott in *Count Robert of Paris*, a novel laid in the time of Rufus. A statue was erected to him at Amiens in 1854.

Peter, the Wild Boy, a savage discovered in November, 1725, in the forest of Hertswold, Hanover. He walked on all fours, climbed trees like a monkey, ate grass and other herbage. Efforts were made to reclaim him, but without success. He died February, 1785.

Peter's Gate (*St.*), the gate of purgatory, guarded by an angel stationed there by St. Peter. Virgil conducted Dantê through hell and purgatory, and Beatrice was his guide through the planetary spheres. Dantê says to the Mantuan bard:

. . . lead me,
That I St. Peter's gate may view . . .
Onward he moved, I close his steps pursued.
Dantê, *Hell*, i. (1300).

Peterborough, in Northamptonshire; so called from Peada (son of Pendar, king of Mercia), who founded here a monastery in the seventh century. In 1541 the monastery (then a mitred abbey) was converted by Henry VIII. into a cathedral and bishop's see. Before Peada's time, Peterborough was a village called Medhamsted. —See Drayton, *Polyolbion*, xxiii. (1622).

Peters (*Dr.*), benevolent, eccentric physician, who is a sympathetic fellow-sinner to the most depraved of his patients, going through it all "with a grimly hu-

morous hope that some good, in some unseen direction, may come of it." The waif, *Midge*, committed by fate to his guardianship, steals his heart, and finally wrings it to bleeding by marrying another man.—H. C. Bunner, *The Midge* (1886).

Peterson, a Swede, who deserts from Gustavus Vasa to Christian II., king of Denmark.—H. Brooke, *Gustavus Vasa* (1730).

Petit André, executioner.—Sir W. Scott, *Quentin Durward* (time, Edward IV.).

Petit Perroquet, a king's gardener, with whom the king's daughter fell in love. It so happened that a prince was courting the lady, and, being jealous of Petit Perroquet, said to the king that the young man boasted he could bring hither Tartaro's horse. Now Tartaro was a huge giant and a cannibal. Petit Perroquet, however, made himself master of the horse. The prince next told the king that the young gardener boasted he could get possession of the giant's diamond. This he also contrived to make himself master of. The prince then told the king that the young man boasted he could bring hither the giant himself; and the way he accomplished the feat was to cover himself first with honey, and then with feathers and horns. Thus disguised, he told the giant to get into the coach he was driving, and he drove him to the king's court, and then married the princess.—Rev. W. Webster, *Basque Legends* (1877).

Pe'to, lieutenant of "Captain" Sir John Falstaff's regiment. Pistol was his ensign or ancient, and Bardolph his corporal.—Shakespeare, 1 and 2 *Henry IV.* (1597–8).

Petow'ker (*Miss Henrietta*), of the

Theatre Royal, Drury Lane. She marries Mr. Lillyvick, the collector of water-rates, but elopes with an officer.—C. Dickens, *Nicholas Nickleby* (1838).

Petrarch (*The English*). Sir Philip Sidney (1554–1586) is so called by Sir Walter Raleigh.

Petrarch and Laura. Laura was a lady of Avignon, the wife of Hugues de Sade, *née* Laura de Noves, the mistress of the poet Petrarch. (See LAURA AND PETRARCH.)

Petrarch of Spain, Garcilaso de la Vega, born at Toledo (1530–1568, or, according to others, 1503–1536).

Petro'nus (*C.* or *T.*), a kind of Roman "beau Brummell" in the court of Nero. He was a great voluptuary and profligate, whom Nero appointed *Arbiter Elegantie*, and considered nothing *comme il faut* till it had received the sanction of this dictator-in-chief of the imperial pleasures. Tigellinus accused him of treason, and Petronius committed suicide by opening his veins (A.D. 66).

Behold the new Petronius of the day,
The arbiter of pleasure and of play.
Byron, *English Bards and Scotch Reviewers* (1809).

Petruccio=*Pe.truch'.e.o.*, governor of Bologna.—Beaumont and Fletcher, *The Chances* (1620).

Petru'chio, a gentleman of Vero'na who undertakes to tame the haughty Katharina, called "the Shrew." He marries her, and, without the least personal chastisement, reduces her to lamb-like submission. Being a fine compound of bodily and mental vigor, with plenty of wit, spirit, and good-nature, he rules his

subordinates dictatorially, and shows he will have his own way, whatever the consequences.—Shakespeare, *Taming of the Shrew* (1594).

Beaumont and Fletcher wrote a comedy called *The Tamer Tamed*, in which Petruchio is supposed to marry a second wife, by whom he is hen-pecked (1647).

Pet'ulant, an "odd sort of small wit," "without manners or breeding." In controversy he would bluntly contradict, and he never spoke the truth. When in his "club," in order to be thought a man of intrigue, he would steal out quietly, and then in disguise return and call for himself, or leave a letter for himself. He not unfrequently mistook impudence and malice for wit, and looked upon a modest blush in woman as a mark of "guilt or ill-breeding."—W. Congreve, *The Way of the World* (1700).

Peu-à-Peu. So George IV. called Prince Leopold. Stein, speaking of the prince's vacillating conduct in reference to the throne of Greece, says of him, "He has no color," *i.e.* no fixed plan of his own, but is blown about by every wind.

Peveril (*William*), natural son of William the Conqueror, and ancestor of Peveril of the Peak.

Sir Geoffrey Peveril, a cavalier, called "Peveril of the Peak."

Lady Margaret Peveril, wife of Sir Geoffrey.

Julian Peveril, son of Sir Geoffrey; in love with Alice Bridgenorth. He was named by the author after Julian Young, son of the famous actor.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

"Whom is he called after!" said Scott. "It is a fancy name," said Young: "in *memoriam*

of his mother, Julia Ann." "Well, it is a capital name for a novel, I must say," he replied. In the very next novel by the author of *Waverley*, the hero's name is "Julian." I allude, of course, to *Peveril of the Peak*.—J. Young, *Memoirs*, 91.

Peveril of the Peak, the hero of Sir W. Scott's novel of that name (1823).

Peyton (*Dunwoodie*), fine young fellow, major in the American army, and in love with Frances Wharton. Yet, when forced to choose between marrying her at once or doing his duty in keeping her brother under arrest, he plays the man of honor and true soldier. After many vicissitudes he becomes the husband of Frances.

Peyton (*Miss Jeannette*), sister-in-law to Mr. Wharton, relative of Major Dunwoodie, and affectionate guardian of her nieces. A warm friend of Dr. Sitgreaves, the American surgeon.—James Fennimore Cooper, *The Spy*.

Phædra, daughter of Minos, and wife of Theseus. (See **PHEDRE**.)

Phædra, waiting-woman of Alcme'na (wife of Amphit'ryon). A type of venality of the lowest and grossest kind. Phædra is betrothed to Judge Gripus, a stupid magistrate, ready to sell justice to the highest bidder. Neither Phædra nor Gripus forms any part of the *dramatis personæ* of Molière's *Amphitryon* (1668).—Dryden, *Amphitryon* (1690).

Phædria, the impersonation of wantonness. She is handmaid of the enchantress Acrasia, and sails about Idle Lake in a gondola. Seeing Sir Guyon, she ferries him across the lake to the floating island, where he is set upon by

Cymoch'les. Phædria interposes, and ferries Sir Guyon (the Knight Temperance) over the lake again.—Spenser, *Faëry Queen*, ii. (1590).

Pha'eton (3 *syl.*), son of Helios and Clymênê. He obtained leave to drive his father's sun-car for one day, but was overthrown, and nearly set the world on fire. Jove or Zeus (1 *syl.*) struck him with a thunderbolt for his presumption, and cast him into the river Po.

Phal'aris, tyrant of Agrigentum, in Sicily. When Perillos, the brass-founder of Athens, brought to him a brazen bull, and told the tyrant it was intended for the punishment of criminals, Phalāris inquired into its merits. Perillos said the victim was to be enclosed in the bull, and roasted alive, by making the figure red hot. Certain tubes were so constructed as to make the groans of the victim resemble the bellowings of a mad bull. The tyrant much commended the ingenuity, and ordered the invention to be tried on Perillos himself.

Letters of Phalaris, certain apocryphal letters ascribed to Phalaris, the tyrant, and published at Oxford, in 1718, by Charles Boyle. There was an edition in 1777 by Walckenaer; another in 1823, by G. H. Schæfer, with notes by Boyle and others. Bentley maintained that the letters were forgeries, and no doubt Bentley was right.

Phallas, the horse of Heraclius (Greek, *phalios*, "a grey horse").

Pha'on, a young man who loved Claribel, but being told that she was unfaithful to him, watched her. He saw, as he thought, Claribel holding an assignation with some one he supposed to be a groom.

Returning home, he encountered Claribel herself, and "with wrathfull hand he slew her innocent." On the trial for murder, "the lady" was proved to be Claribel's servant. Phaon would have slain her also, but while he was in pursuit of her he was attacked by Furor.—Spenser, *Faëry Queen*, ii. 4, 28, etc. (1590).

. Shakespeare's *Much Ado about Nothing* is a similar story. Both are taken from a novel by Belleforest, copied from one by Bandello. Ariosto, in his *Orlando Furioso*, has introduced a similar story (bk. v.), and Turbervil's *Geneura* is the same tale.

Pharamond, king of the Franks, who visited, *incognito*, the court of King Arthur, to obtain by his exploits a place among the knights of the Round Table. He was the son of Marcomir, and father of Clodion.

Calprenède has an heroic romance so called, which (like his *Cleopatra and Cassandra*) is a *Roman de Longue Haleine* (1612–1666).

Pharamond, prince of Spain, in the drama called *Philaster*, or *Love Lies a-bleeding*, by Beaumont and Fletcher (date uncertain, probably about 1662).

Pharaoh, the titular name of all the Egyptian kings till the time of Solomon, as the Roman emperors took the titular name of Cæsar. After Solomon's time, the titular name Pharaoh never occurs alone, but only as a forename, as Pharaoh Necho, Pharaoh Hophra, Pharaoh Shishak. After the division of Alexander's kingdom, the kings of Egypt were all called Ptolemy, generally with some distinctive after-name, as Ptolemy Philadelphos, Ptolemy Euergetês, Ptolemy Philopator, etc.—Selden, *Titles of Honor*, v. 50 (1614).

Pharaohs before Solomon (mentioned in the Old Testament):

1. Pharaoh contemporary with Abraham (*Gen.* xii. 15). This may be Osirtesen I. (dynasty xii.).

2. The *good* Pharaoh who advanced Joseph (*Gen.* xli.). This was, perhaps, Apôphis (one of the Hyksos).

3. The Pharaoh who "knew not Joseph" (*Exod.* i. 8). This may be Amen'ophis I. (dynasty xviii.). The king, at the flight of Moses, I think, was Thothmes II.

4. The Pharaoh drowned in the Red Sea. As this was at least eighty years after the persecutions began, probably this was another king. Some say it was Menephthes, son of Ram'esés II., but it seems quite impossible to reconcile the account in *Exodus* with any extant historical account of Egypt (*Exod.* xiv. 28). Was it Thothmes III.?

5. The Pharaoh who protected Hadad (1 *Kings* xi. 19).

6. The Pharaoh whose daughter Solomon married (1 *Kings* iii. 1; ix. 16). I think this was Psusennes I. (dynasty xxi.).

Pharaohs after Solomon's time (mentioned in the Old Testament):

1. Pharaoh Shishak, who warred against Rehoboam (1 *Kings* xiv. 25, 26; 2 *Chron.* xii. 2).

2. The Pharaoh called "So" king of Egypt, with whom Hoshea made an alliance (2 *Kings* xvii. 4).

3. The Pharaoh who made a league with Hezekiah against Sennacherib. He is called Tirhakah (2 *Kings*, xviii. 21; xix. 9).

4. Pharaoh Necho, who warred against Josiah (2 *Kings* xxiii. 29, etc.).

5. Pharaoh Hophra, the ally of Zedekiah. Said to be Pharaoh Apries, who was strangled, B.C. 569–525 (*Jer.* xliv. 30).

. Bunsen's solution of the Egyptian dynasties cannot possibly be correct.

Pharaohs noted in romance :

Pharaoh and the Bearers of Evil Tidings

Lecomte-du-Nouy, Artist



*P*HARAOH assumed one of those postures of tranquil grandeur which the sculptors love to give to the colossi seated at the gates of the temples and palaces, and watched.

A first messenger appeared on the terrace announcing to Pharaoh that Taboser could not be found.

Pharaoh extended his scepter, the messenger fell dead, notwithstanding the proverbial bardness of Egyptian skulls.

A second presented himself. He struck his foot against the body of his comrade.

“And Taboser?” said Pharaoh.

“O Majesty, all trace of her is lost!” replied the unfortunate wretch.

The second messenger rolled beside the first. A third met the same fate.

Gautier’s “Romance of a Mummy.”

1. Cheops, or Suphis I., who built the great pyramid (dynasty iv.).

2. Cephrenês, or Suphis II., his brother, who built the second pyramid.

3. Mencherês, his successor, who built the most beautiful, though not the largest, of the pyramids.

4. Memnon, or A-menophis III., whose musical statue is so celebrated (dynasty xviii.).

5. Sethos I. the Great, whose tomb was discovered by Belzoni (dynasty xix.).

6. Sethos II., called "Proteus," who detained Helen and Paris in Egypt (dynasty xix.).

7. Phuōris or Thuōris, who sent aid to Priam in the siege of Troy.

8. Ramsinîtus or Rameses Nêter, the miser, mentioned by Herodotus (dynasty xx.).

9. Osorthon IV. (or Osorkon), the Egyptian Herculês (dynasty xxiii.).

Pharaoh's Daughter. The daughter of Pharaoh, who brought up Moses, was Bathia.

Pharaoh's Wife, Asia, daughter of Mozâhem. Her husband cruelly tormented her because she believed in Moses. He fastened her hands and feet to four stakes, and laid a millstone on her as she lay in the hot sun with her face upwards; but angels shaded off the sun with their wings, and God took her, without dying, into Paradise.—Sale, *Al Korân*, lxvi. note.

Among women, four have been perfect; Asia, wife of Pharaoh; Mary, daughter of Imrân; Khadjjah, daughter of Khowailed, Mahomet's first wife; and Fâtima, Mahomet's daughter.—Attributed to Mahomet.

*** There is considerable doubt respecting the Pharaoh meant—whether the Pharaoh, whose daughter adopted Moses, or the Pharaoh who was drowned in the

Red Sea. The tale suits the latter king far better than it does the first.

Pharsa'lia (*The*), a Latin epic in ten books, by Lucan, the subject being the fall and death of Pompey. It opens with the passage of Cæsar across the Rubicon. This river formed the boundary of his province, and his crossing it was virtually a declaration of war (bk. i.). Pompey is appointed by the senate general of the army to oppose him (bk. v.). Cæsar retreats to Thessaly; Pompey follows (bk. vi.), and both prepare for war. Pompey, being routed in the battle of Pharsalia, flees (bk. vii.), and seeking protection in Egypt, is met by Achilles, the Egyptian general, who murders him, cuts off his head, and casts his body into the sea (bk. viii.). Cato leads the residue of Pompey's army to Cyrênê, in Africa (bk. ix.); and Cæsar, in pursuit of Pompey, landing at Alexandria, is hospitably entertained by Cleopatra (bk. x.). While here, he tarries in luxurious dalliance, the palace is besieged by Egyptians, and Cæsar with difficulty escapes to Pharos. He is closely pursued, hemmed in on all sides, and leaps into the sea. With his imperial robe held between his teeth, his commentaries in his left hand, and his sword in his right, he buffets the waves. A thousand javelins are hurled at him, but touch him not. He swims for empire, he swims for life; 'tis Cæsar and his fortunes that the waves bear on. He reaches his fleet; is received by his soldiers with thundering applause. The stars in their courses fought for Cæsar. The sea-gods were with him, and Egypt with her host was a by-word and a scorn.

*** Bk. ix. contains the account of the African serpents, by far the most celebrated passage of the whole poem. The following is a pretty close translation of the passage in question. It would have

occupied too much room to give their onslaught also:—

Here all the serpent deadly brood appears;
First the dull Asp its swelling neck uprears;
The huge Hemor'rhois, vampire of the blood;
Chersy'ders, that pollute both field and flood;
The Water-serpent, tyrant of the lake;
The hooded Cobra; and the Plantain snake;
Here with distended jaws the Prester strays;
And Seps, whose bite both flesh and bone de-
cays;

The Amphisbæna with its double head,
One on the neck, and one of tail instead;
The horned Cerastês; and the Hammodyte,
Whose sandy hue might balk the keenest sight;
A feverish thirst betrays the Dipsas' sting;
The Seytâla, its slough that casts in spring;
The Natrix here the crystal streams pollutes;
Swift thro' the air the venom'd Javelin shoots;
Here the Parêas, moving on its tail,
Marks in the sand its progress by its trail;
The speckled Cenchris darts its devious way,
Its skin with spots as Theban marble gay;
The hissing Sibîla; and Basilisk,
With whom no living thing its life would risk,
Where'er it moves none else would dare remain,
Tyrant alike and terror of the plain.

E. C. B.

In this battle Pompey had 45,000 legionaries, 7000 horse, and a large number of auxiliaries. Cæsar had 22,000 legionaries, and 1000 horse. Pompey's battle cry was *Herculês invictus!* That of Cæsar was *Venus victrix!* Cæsar won the battle.

Phebe (2 *syl.*), a shepherdess beloved by the shepherd Silvius. While Rosalind was in boy's clothes, Phebe fell in love with the stranger, and made a proposal of marriage; but when Rosalind appeared in her true character, and gave her hand to Orlando, Phebe was content to accept her old love, Silvius.—Shakespeare, *As You Like It* (1600).

Phedre (or PHÆDRA), daughter of Minos, king of Crete, and wife of Theseus. She conceived a criminal love for Hippolytos, her step-son, and, being repulsed by him,

accused him to her husband of attempting to dishonor her. Hippolytos was put to death, and Phædra, wrung with remorse, strangled herself.

This has been made the subject of tragedy by Eurip'idês in Greek, Sen'eca in Latin, Racine in French (1677). "Phèdre" was the great part of Mdle. Rachel; she first appeared in this character in 1838.

(Pradon, under the patronage of the duchess de Bouillon and the duc de Nevers, produced, in 1677, his tragedy of *Phèdre* in opposition to that of Racine. The duke even tried to hiss down Racine's play, but the public judgment was more powerful than the duke; and, while it pronounced decidedly for Racine's *chef d'œuvre*, it had no tolerance for Pradon's production.)

Phelis "the Fair," the wife of Sir Guy, earl of Warwick.

Phid'ias (*The French*), (1) Jean Goujon; also called "The Correggio of Sculptors." He was slain in the St. Bartholomew Massacre (1510–1572). (2) J. B. Pigalle (1714–1785).

Phil (*Little*), the lad of John Davies, the old fisherman.—Sir W. Scott, *Redgauntlet* (time, George III.).

Philaminte (3 *syl.*), wife of Chrysale, the bourgeois, and mother of Armande, Henriette, Ariste, and Bélise.—Molière, *Les Femmes Savantes* (1672).

Philan'der, of Holland, was a guest at the house of Arge'o, baron of Servia, and the baron's wife, Gabri'na, fell in love with him. Philander fled the house, and Gabrina told her husband he had abused her, and had fled out of fear of him. He was pursued, overtaken, and cast into a dungeon. One day Gabrina visited him there

Phedra and Hyppolytus

Pierre Guérin, Artist

A. B. Desnoyer, Engraver



Theseus

*A*H! There he is! Great gods! That noble mien
Might well deceive an eye less fond than mine.

Hippolytus

*My father, may I ask what fatal cloud
Has troubled your majestic countenance?
Dare you not trust this secret to your son?*

Theseus

*Traitor! how dare you show yourself before me?
Monster, whom Heaven's hosts have spared too long!*

Hippolytus

*Phedra accuses me of lawless passion.
This crowning horror all my soul confounds;
Such unexpected blows, falling at once,
O'erwhelm me, choke my utterance, strike me dumb.*

Racine's "Phedra."

and asked him to defend her against a wicked knight. This he undertook to do, and Gabrina posted him in a place where he could make his attack. Philander slew the knight, but discovered that it was Argeo. Gabrina now declared she would give him up to justice unless he married her; and Philander, to save his life, did so. But in a very short time the infamous woman tired of her toy, and cut him off by poison.—Ariosto, *Orlando Furioso* (1516).

Philander, a dawdling lover; so called from Philander, the Dutch knight mentioned above, who was wooed by Gabrina. To “philander” is to hang about a woman in a half-hearted way; to toy.

Yes, I'll baste you together, you and your Philander.—W. Congreve, *The Way of the World* (1700).

Philander, prince of Cyprus, passionately in love with the Princess Ero'ta.—Beaumont and Fletcher, *The Laws of Candy* (1647).

Philanthropist (*The*), John Howard (1726–1790).

Philario, an Italian, at whose house Posthumus made his silly wager with Iachimo. (See POSTHUMUS.)—Shakespeare, *Cymbeline* (1605).

Philario, an Italian improvisatore, who remained faithful to Fazio even in disgrace.—Dean Milman, *Fazio* (1815).

Philaster (*Prince*), heir to the crown of Messi'na. Euphra'sia, who was in love with Philaster, disguised herself as a boy, and, assuming for the nonce the name of Bellario, entered the prince's service. Philaster, who was in love with the Princess Arethu'sa, transferred Bellario to her

service, and then grew jealous of Arethu'sa's love for the young page.—Beaumont and Fletcher, *Philaster*, or *Love Lies a-bleeding* (? 1622).

There is considerable resemblance between Euphrasia and “Viola” in *Twelfth Night* (Shakespeare, 1614).

Philax, cousin of the Princess Imis. The fay Pagan shut them up in the “Palace of Revenge,” a superb crystal palace, containing every delight except the power of leaving it. In the course of a few years Imis and Philax longed as much for a separation as at one time they had wished for a union.—Comtesse D'Aunoy, *Fairy Tales* (“Palace of Revenge,” 1682).

Phile'mon (3 syl.), an aged rustic who, with his wife, Baucis, hospitably received Jupiter and Mercury, after every one else had refused to receive them. The gods sent an inundation to destroy the inhospitable people, but saved Baucis and Philemon, and converted their cottage into a magnificent temple. At their own request the aged couple died on the same day, and were changed into two trees, which stood before the temple.—*Greek Mythology*.

Philinte (2 syl.), friend of Alceste (2 syl.)—Molière, *Le Misanthrope* (1666).

Philip, father of William Swidger. His favorite expression was, “Lord, keep my memory green. I am 87.”—C. Dickens, *The Haunted Man* (1848).

Philip, the butler of Mr. Peregrine Lovel; a hypocritical, rascally servant, who pretends to be most careful of his master's property, but who in reality wastes it most recklessly, and enriches himself with it most unblushingly. Being found out, he is summarily dismissed.

—Rev. J. Townley, *High Life Below Stairs* (1759).

Philip (Father), sacristan of St. Mary's.—Sir W. Scott, *The Monastery* (time, Elizabeth).

Philip Augustus, king of France, introduced by Sir W. Scott in *The Talisman* (time, Richard I.).

Philip Nolan, officer in U. S. Navy, condemned by president of court martial for complicity with Aaron Burr, and for swearing at the United States, "never to hear the name of the United States again." He is passed from one man-of-war to another, never allowed to converse upon national affairs, to see a U. S. newspaper or read a history of the United States, until homesick and heartsick, after an exile of fifty-five years, he dies, praying for the country that had disowned him.—Edward Everett Hale, *The Man Without a Country* (1863).

Philip Nye, brought up for the Anglican Church, but became a Presbyterian, and afterwards an independent. He was noted for the cut of his beard.

This reverend brother, like a goat,
Did wear a tail upon his throat.
But set in such a curious frame,
As if 'twere wrought in filograin,
And cut so even, as if 't had been
Drawn with a pen upon his chin.

S. Butler, *On Philip Nye's Thanksgiving Beard* (1652).

Philip Ogden, lover and hero in Blanche Willis Howard's *One Summer*. He is nearly blinded by the point of Leigh's umbrella at their first meeting, and after an idyllic courtship they are wedded (1875).

Philip Quarl, a castaway-sailor, who

becomes a hermit. His "man Friday" is a chimpanzee.—*Philip Quarl* (1727).

Philip's Four Daughters. We are told, in *Acts* xxi. 9, that Philip, the deacon or evangelist, had four daughters which did prophesy.

Helen, the mother of great Constantine,
Nor yet St. Philip's daughters, were like thee
[*Joan of Arc*].
Shakespeare, 1 *Henry VI.* act i. sc. 2 (1589).

Philippe, a parched and haggard wretch, infirm and bent beneath a pile of years, yet shrewd and cunning, greedy of gold, malicious, and looked upon by the common people as an imp of darkness. It was this old villain who told Thanemar that the provost of Bruges was the son of a serf on Thanemar's estates.—S. Knowles, *The Provost of Bruges* (1836).

Philippe Egalité, (4 *syl.*), Louis Philippe, duc d'Orléans (1747–1793).

Philipson (*The elder*), John, earl of Oxford, an exiled Lancastrian, who goes to France disguised as a merchant.

Arthur Philipson, Sir Arthur de Vere, son of the earl of Oxford, whom he accompanies to the court of King René of Provence.—Sir W. Scott, *Anne of Geierstein* (time, Edward IV.).

Phil'isides (3 *syl.*), Sir Philip Sidney (1554–1586).

It was the harp of Phil'isides, now dead. . . .
And now in heaven a sign it doth appear,
The Harp well known beside the Northern Bear.
Spenser, *The Ruins of Time* (1591).

*** *Phili[p]* *Sid[ney]*, with the Greek termination, makes *Phili-sides*. Bishop Hall calls the word *Phil-is'-ides*: "Which sweet Philis'ides fetched of late from France."

Philistines, a title complacently bestowed, in England and America, by the advance-guard in literature and art, on the Conservatives. The French equivalent is "les bourgeois."

Demonstrative and offensive whiskers, which are the special inheritance of the British Philistines.—Mrs. Oliphant, *Phæbe, Junr.*, i. 2.

Phillips (*Jessie*), the title and chief character of a novel by Mrs. Trollope, the object being an attack on the new poor-law system (1843).

Phillis, a drama written in Spanish, by Lupercio Leonardo, of Argensola.—Cervantes, *Don Quixote* (1605–15).

Phillis, a pastoral name for a maiden.

Where Corydon and Thyrsis met,
Are at their savory dinner set,
Of herbs and other country messes,
Which the neat-handed Phillis dresses.
Milton, *L'Allegro* (1638).

Phillis, "the Exigent," asked "Damon thirty sheep for a kiss;" next day, she promised him thirty kisses for a sheep;" the third day, she would have given "thirty sheep for a kiss;" and the fourth day, Damon bestowed his kisses for nothing on Lizette.—C. Rivière Dufresny, *La Coquette de Village* (1715).

Philo, a Pharisee, one of the Jewish sanhedrim, who hated Caiaphas, the high priest, for being a Sadducee. Philo made a vow in the judgment hall, that he would take no rest till Jesus was numbered with the dead. In bk. xiii. he commits suicide, and his soul is carried to hell by Obaddon, the angel of death.—Klopstock, *The Messiah*, iv. (1771).

Philotea, one of the heroines in Sir

Philip Sidney's "Arcadia." It has been sought to identify her with Lady Penelopê Devereux, with whom Sidney was thought to be in love.

Philoctetes (4 *syl.*) one of the Argonauts, who was wounded in the foot while on his way to Troy. An oracle declared to the Greeks that Troy could not be taken "without the arrows of Herculês," and as Herculês at death had given them to Philoctetes, the Greek chiefs sent for him, and he repaired to Troy in the tenth and last year of the siege.

All dogs have their day, even rabid ones. Sorrowful, incurable *Philoctetês* Marat, without whom Troy cannot be taken.—Carlyle.

Philomel, daughter of Pandion, king of Attica. She was converted into a nightingale.

Philosopher (*The*), Marcus Aurelius Antoninus, the Roman emperor, was so called by Justin Martyr (121, 161–180).

Leo VI., emperor of the East (866, 886–911).

Porphry, the Neoplatonist (223–304).

Alfred or Alured, surnamed "Anglicus," was also called "The Philosopher" (died 1270).

Philosopher of China, Confucius (B.C. 551–479).

Philosopher of Ferney, Voltaire, who lived at Ferney, near Geneva, for the last twenty years of his life (1694–1778).

Philosopher of Malmesbury, Thomas Hobbs, author of *Leviathan*. He was born at Malmesbury (1588–1679).

Philosopher of Persia (*The*), Abou Ebn Sina, of Shiraz (died 1037).

Philosopher of Sans Souci, Frederick the Great of Prussia (1712, 1740–1786).

** Frederick, elector of Saxony, was called "The Wise" (1463, 1544–1554).

Philosopher of Wimbledon (*The*), John Horne Tooke, author of the *Diversions of Purley*. He lived at Wimbledon, near London (1736–1812).

(For the philosophers of the different Greek sects, as the Cynic, Cyrenaic, Eleac, Eleatic, Epicurean, Heraclitian, Ionic, Italic, Megaric, Peripatetic, Sceptic, Socratic, Stoic, etc., see *Dictionary of Phrase and Fable*, 680–1.)

Philosophers (*The five English*): (1) Roger Bacon, author of *Opus Majus* (1214–1292); (2) Sir Francis Bacon, author of *Novum Organum* (1561–1626); (3) the Hon. Robert Boyle (1627–1691); (4) John Locke, author of a treatise on the *Human Understanding and Innate Ideas* (1632–1704); (5) Sir Isaac Newton, author of *Principia* (1641–1727).

Philosophy (*The Father of*), (1) Albrecht von Haller, of Berne (1708–1777). (2) Roger Bacon is also so called (1214–1292).

Philosophy (*The Father of Inductive*), Francis Bacon [*Lord Verulam*] (1561–1626).

Philosophy (*The Father of Roman*), Cicero, the orator (B.C.) 106–43).

Philosophy (*The Nursing Mother of*). Mde. de Boufflers was so called by Marie Antoinette.

Phil'ostrate (3 syl.), master of the revels to Theseus (2 syl.) king of Athens.—Shakespeare, *Midsummer Night's Dream* (1592).

Philo'tas, son of Parmenio, and commander of the Macedonian cavalry. He was charged with plotting against Alexander the Great. Being put to the rack, he confessed his guilt, and was stoned to death.

The king may doom to me a thousand tortures,
Ply me with fire, and rack me like Philotas,
Ere I will stoop to idolize his pride.

N. Lee, *Alexander the Great*, i. 1 (1678).

Philot'ime (4 syl., "love of glory"), daughter of Mammon, whom the money-god offers to Sir Guyon for a wife; but the knight declines the honor, saying he is bound by love-vows to another.—Spenser, *Faëry Queen*, ii. 7 (1590).

Philot'imus, Ambition personified. (Greek, *Philo-timus*, "ambitious, covetous of honor.")—Phineas Fletcher, *The Purple Island*, viii. (1633).

Philotimus, steward of the house in the suite of Gargantua.—Rabelais, *Gargantua*, i. 18 (1533).

Philpot (*Senior*), an avaricious old hunk, and father of George Philpot. The old city merchant cannot speak a sentence without bringing in something about money. "He wears square-toed shoes with little tiny buckles, a brown coat with small brass buttons. . . . His face is all shrivelled and pinched with care, and he shakes his head like a mandarin upon a chimney-piece" (act i. 1).

When I was very young, I performed the part of "Old Philpot," at Brighton, with great success, and next evening I was introduced into a club-room full of company. On hearing my name announced, one of the gentlemen laid down his pipe, and taking up his glass, said, "Here's to your health, young gentleman, and to your father's, too. I had the pleasure of seeing him last night in the part of 'Philpot,' and a very nice, clever old gentleman he is. I hope,

Phæbus de Chateaupers



G. Brion, Artist

Pannemaker, Engraver

PHŒBUS DE CHATEAUPERS was a young man of aristocratic, though somewhat arrogant and swaggering, mien—one of those fine fellows about whom all women agree, although serious men and physiognomists shrug their shoulders at them. The youthful cavalier wore the brilliant uniform of a captain of the archers of the household troops.

Hugo's "Notre Dame de Paris."

young sir, you may one day be as good an actor as your worthy father."—Munden.

George Philpot. The profligate son of old Philpot, destined for Maria Wilding, but the betrothal is broken off, and Maria marries Beaufort. George wants to pass for a dashing young blade, but is made the dupe of every one. "Bubbled at play; duped by a girl to whom he paid his addresses; cudgelled by a rake; laughed at by his cronies; snubbed by his father, and despised by every one."—Murphy, *The Citizen* (1757 or 1761).

Philtrā, a lady of large fortune, betrothed to Bracidas; but, seeing the fortune of Amidas daily increasing, and that of Bracidas getting smaller and smaller, she forsook the declining fortune of her first lover, and attached herself to the more prosperous younger brother.—Spenser, *Faëry Queen*, v. 4 (1596).

Phineus [*Fi.nuce*], a blind soothsayer, who was tormented by the harpies. Whenever a meal was set before him, the harpies came and carried it off, but the Argonauts delivered him from these pests in return for his information respecting the route they were to take in order to obtain the golden fleece. (See *TIRESIAS*.)

Tiresias and Phineus, prophets old.

Milton, *Paradise Lost*, iii. 36 (1665).

Phiz, the pseudonym of Hablot K. Browne, who illustrated the *Pickwick Papers* (1836), *Nicholas Nickleby*, and most of Charles Dickens's works of fiction. He also illustrated the Abbotsford edition of the *Waverley Novels*.

Phleg'rian Size, gigantic. Phlegra, or the Phlegræ'an plain, in Macedon, is where the giants attacked the gods, and were defeated by Hercülés. Drayton makes the diphthong æ a short i:

Whose only love surprised those of the Phlegrian size,
The Titanois, that once against high heaven durst rise.

Polyolbion, vi. (1612).

Phobbs. Captain and Mrs. Phobbs, with Mrs. Major Phobbs, a widow, sister-in-law to the captain, in *Lend Me Five Shillings*, by J. M. Morton.

Pho'cion, husband of Euphra'sia, "the Grecian daughter."—A. Murphy, *The Grecian Daughter* (1772).

Pho'cyas, general of the Syrian army in the siege of Damascus. Phocyas was in love with Eudo'cia, daughter of Eumenês, the governor, but when he asked the governor's consent, Eumenês sternly refused to give it. After gaining several battles, Phocyas fell into the hands of the Arabs, and consented to join their army to revenge himself on Eumenês. The Arabs triumphed, and Eudocia was taken captive, but she refused to wed a traitor. Ultimately, Phocyas died, and Eudocia entered a convent.—John Hughes, *Siege of Damascus* (1720).

Phœbe, village girl seduced and afterward married by Barry Crittenden. He takes her to the cottage allotted him by his father, and introduces her to his mother and sisters. She tries diligently to adapt herself to her new sphere until she becomes jealous of a woman whom she imagines Barry once fancied, and now loves. Phœbe flees secretly to her mother's cottage, taking her child with her, and refuses to return to her husband, until accident reveals the causelessness of her jealousy.—Miriam Coles Harris, *Phœbe* (1884).

Phœbus, the sun-god. *Phœbe* (2 syl.), the moon-goddess.—*Greek Mythology*.

Phæbus's Son. Phaëton obtained permission of his father to drive the sun-car for one day, but, unable to guide the horses, they left their usual track, the car was overturned, and both heaven and earth were threatened with destruction. Jupiter struck Phaeton with his thunder-bolt, and he fell headlong into the Po.

. . . like Phœbus fayrest childe,
That did presume his father's fiery wayne,
And flaming mouths of steeds unwonted wilde,
Thro' highest heaven with weaker hand to
rayne; . . .

He leaves the welkin way most beaten playne,
And, wrapt with whirling wheels, inflamed the
skyen

With fire not made to burne, but fayrely for to
shyne.

Spenser, *Faëry Queen*, i. 4, 10 (1590).

Phæbus. Gaston de Foix was so called, from his great beauty (1488-1512).

Phæbus (Captain), the betrothed of Fleur de Marie. He also entertains a base love for Esmeralda, the beautiful gypsy girl.—Victor Hugo, *Notre Dame de Paris* (1831).

Phoenix (*The*), is said to live 500 (or 1,000) years, when it makes a nest of spices, burns itself to ashes, and comes forth with renewed life for another similar period. There never was but one phoenix.

The bird of Arabye . . . Can never dye,
And yet there is none, But only one,
A phoenix . . . Plinni showeth al In his *Story*
Natural,

What he doth finde Of the phœnix kinde.

J. Skelton, *Philip Sparrow* (time, Henry VIII.).

Phoenix Tree, the raisin, an Arabian tree. Floro says: "There never was but one, and upon it the phoenix sits."—*Dictionary* (1598).

Pliny thinks the tree on which the phoenix was supposed to perch is the date tree (called in Greek *phoinix*), adding that

"the bird died with the tree, and revived of itself as the tree revived."—*Nat. Hist.*, xiii. 4.

Now I will believe

That there are unicorns; that in Arabia

There is one tree, the phoenix' throne; one
phoenix

At this hour reigning there.

Shakespeare, *The Tempest*, act iii. sc. 3 (1609).

Phorcus, "the old man of the sea." He had three daughters, with only one eye and one tooth between 'em.—*Greek Mythology*.

This is not "the old man of the sea" mentioned in the *Arabian Nights* ("Sindbad the Sailor").

Phor'mio, a parasite, who is "all things to all men."—Terence, *Phormio*.

Phosphor, the light-bringer or morning star; also called *Hespêrus*, and by Homer and Hesiod *Heôs-phôros*.

Bright Phosphor, fresher for the night,

Sweet Hesper-Phosphor, double name.

Tennyson, *In Memoriam*, cxxi. (1850).

Phos'phorus, a knight called by Tennyson "Morning Star," but, in the *History of Prince Arthur*, "Sir Persaunt of India, or the Blue Knight." One of the four brothers who kept the passages to Castle Perilous.—Tennyson, *Idylls* ("Gareth and Lynette"); Sir T. Malory, *History of Prince Arthur*, i. 131 (1470).

*** It is evidently a blunder to call the Blue Knight "Morning Star," and the Green Knight "Evening Star." In the old romance, the combat with the "Green Knight," is at dawn, and with the "Blue Knight" at nightfall. The error arose from not bearing in mind that our forefathers began the day with the preceding eve, and ended it at sunset.





